

MOTOR AND
SOUTHERN

VOGUE

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M. E. EVIL

THE VOGUE COMPANY CONDÉ NAST
Publisher

HARTMANN WARDROBE TRUNKS



Not a wrinkle at the end of the trip

MORE CLOTHES IN LESS SPACE

Sold by the *leading* Trunk and Department Stores in this country and abroad—BECAUSE:

It is the only trunk that unlocks at top—no stooping or breaking finger nails. Keyless lock—the reason. Double extension hanging rods give access to any garment. Half top enables you to open the trunk in the corner of a room without moving trunk from wall. A simple bracket—furnished—permits hanging trunk fixtures in any closet.

Leading American hotels are being equipped with Hartmann Wardrobe fixtures so that users of Hartmann Wardrobe Trunks can remove contents of their trunks (on hangers) and hang them on the Hartmann hanging device in the closet of the hotel room.

The shoe box has a "shock-absorber" and utilizes space lost in other wardrobe trunks.

Interchangeable hat and drawer section can be quickly and easily converted into two drawers or vice versa.

By using Hartmann Wardrobe Specialties which dovetail with Hartmann Wardrobe Trunk equipment you have a complete *all year* wardrobe service wherever you are—in hotels—or in your own home.

And remember this—a hinged top does NOT make a wardrobe trunk. It must be a *padded* hinged top. The pad—a patented Hartmann feature—assures "more clothes in less space" and "not a wrinkle at the end of the trip."

Every traveler should see the Hartmann Exhibit at the Panama Pacific Exposition.

THE HARTMANN TRUNK CO., RACINE, WIS.

Victor Record
of "Celeste Aida"
sung by Caruso

Caruso
as Rhadames
in Aida

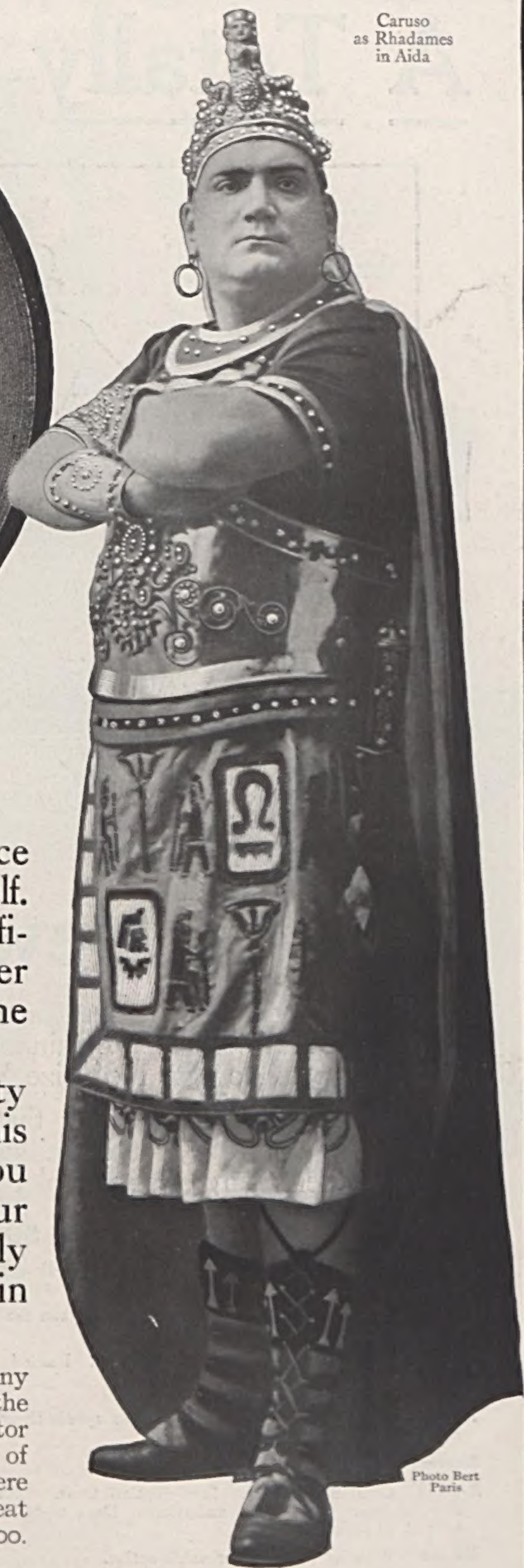


Photo Bert
Paris

Both are Caruso

The Victor Record of Caruso's voice is just as truly Caruso as Caruso himself.

It actually *is* Caruso—his own magnificent voice, with all the wonderful power and beauty of tone that make him the greatest of all tenors.

Every one of the hundred and twenty Caruso records brings you not only his art, but his personality. When you hear Caruso on the Victrola in your own home, you hear him just as truly as if you were listening to him in the Metropolitan Opera House.

The proof is in the hearing. Any Victor dealer in any city in the world will gladly play for you Victor Records by Caruso or any other of the world's greatest artists. There are Victors and Victrolas in great variety of styles from \$10 to \$200.



Always use Victor Machines with Victor Records and Victor Needles—the combination. There is no other way to get the unequalled Victor tone.

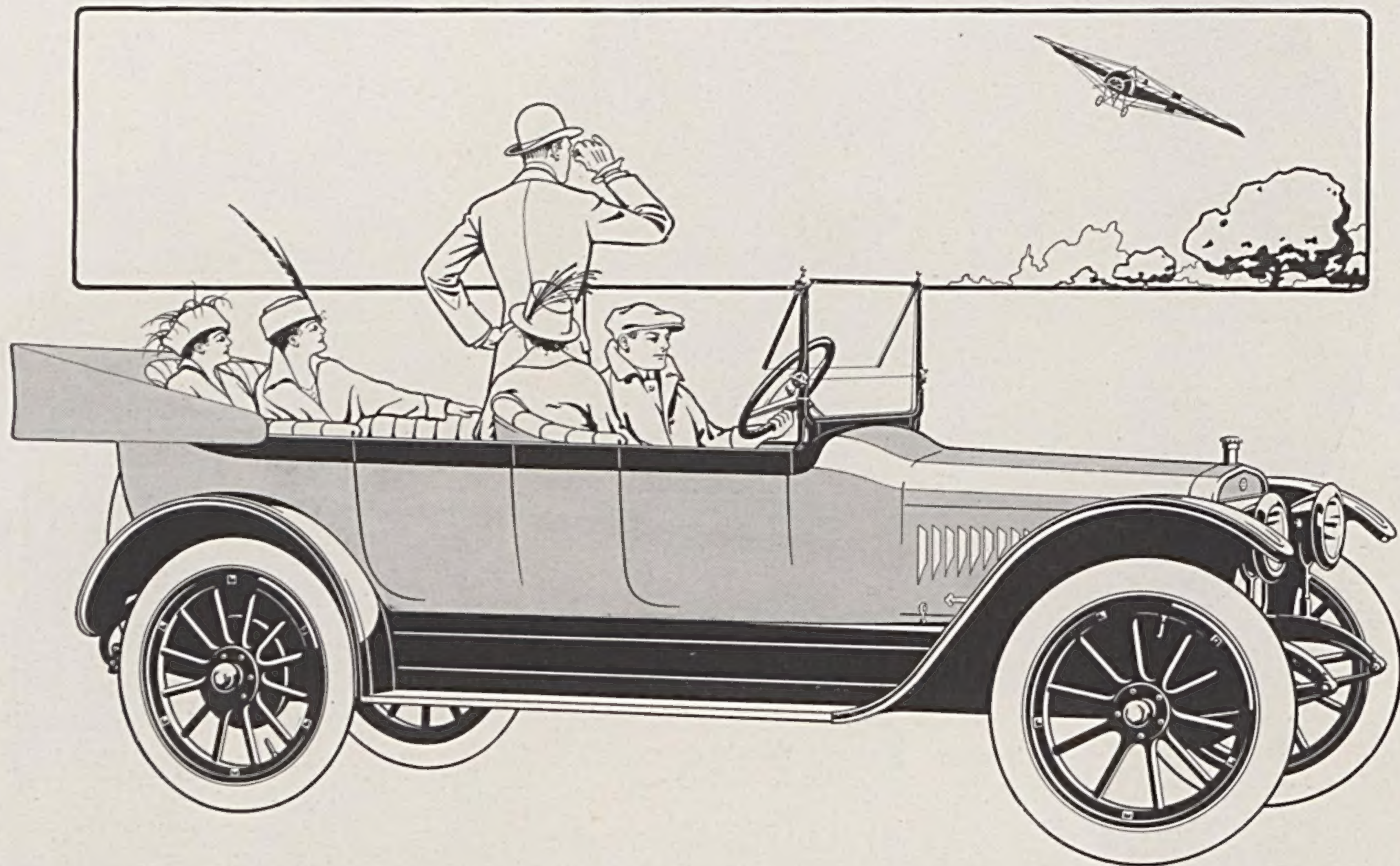
Victor Talking Machine Co., Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors

New Victor Records demonstrated at all dealers on the 28th of each month

A Totally New

WINTON SIX



At A New Price — \$2285

Excelling quality—never before produced except in the biggest and most costly cars—is now, *for the first time*, obtainable in a car “not quite so big”—and at a price hitherto impossible—the New-Size Winton Six, at \$2285.

This car gives you everything that makes an automobile high-grade, good to look at, delightful to use, and creditable to own—even to that final note of quality, your own personally selected color scheme.

Here are some of its major features:

Motor—Famous Winton Six-Cylinder L-head motor. Bore, $3\frac{5}{8}$ inches. Stroke, $5\frac{1}{4}$ inches. Unit power plant, completely housed.

Wheel Base—128 inches, eight inches shorter than the Model 21 Winton Six.

Electric Features—Bijur starting and lighting. Bosch ignition.

Clutch—Five-pair dry-plate.

Transmission—Selective sliding gears: four speeds ahead and one reverse. Direct on third.

Steering—Left drive, with center control.

Springs—Chrome vanadium. Semi-elliptical front. Three-quarter elliptical rear. Rear springs underslung. Dann oil-cushionized inserts in all springs.

Wheels—Wood or wire at purchaser's option.

Tires and Rims— $36 \times 4\frac{1}{2}$ inch tires on all wheels. Non-skid rear tires. Firestone demountable rims.

Equipment—One-man top, silk mohair. Jiffy curtains. Power-driven tire pump. Plate-glass wind shield; both sections adjustable; upper for rain vision, lower for ventilation. Warner speedometer. Clock. Klaxon horn.

Body—The American Beauty type, a creation that makes this a genuine *pleasure* car. Especially graceful in design, and the last word in comfort. Divided front seats without extra charge, if you desire them. Spacious doors on concealed hinges. Finest of coach leather. Information upon request about roadster, coupe, limousine, and other bodies.

Colors—To avoid the monotony of cars that lack distinction and individuality, we permit the widest range of color schemes on this car. Each buyer may have his car finished to suit his individual taste. Metal parts trimmed in nickel.

Service—Buyers of this car will be entitled to the same thoro gratuitous service that is extended to buyers of the Model 21 Winton Six. That means continuous satisfaction.

Price—This car, which we term the Model 21A, sells at \$2285, f. o. b. Cleveland.

Write for complete catalog

The Winton Motor Car Co., 21 Berea Road, Cleveland, O.

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Sts., NEW YORK



Spring Coats, Suits, Skirts, Hats and Shoes

WOMEN'S SIZES, 34 to 44—MISSES', 14 to 20 YEARS

No. 3. **Spring Model Coat** of velour wool check, in black and white, blue and black, gold and black, or green and blue checks, Empire belt in front, strap cuff, body silk lined. **Special 29.50**

No. 3A. **Skirt** of Imported white wool gabardine, circular buttoned-front model, with stitched fold, detachable belt, patch pockets, waist 23 to 32 in.; lengths 36 to 42 in. **Special 10.75**

No. 3B. **Suede Leather Hat**, in gray, champagne, rose or blue, flower trimmed. **Special 8.75**

No. 3C. **Sport Boots** of white buckskin, high cut, with strap and buckle at top, low rubber heels. **Special 6.50**

No. 5. **Spring Model Tailor-Made Suit**, in black and white or novelty checked worsted, plain white or navy blue gabardine, tan or olive covert cloth, three-button sack coat, new pointed half-belt, skirt with wide pointed vest-belt. **Special 29.50**

No. 5A. **Satin Sailor Hat**, in all colors, flower trimmed. **Special 9.75**

No. 5B. **Laced Boots** of patent leather, with fawn or gray cloth tops. **Special 5.00**

No. 7. **Spring Model English Top Coat** of Imported mixed tweeds in gray, green, brown, or black and white, also worumbo covert in tan, olive or oxford, detachable half-belt back, convertible collar, yoke front forming the new shoulder, plain or flowered silk lining. **Special 29.50**

No. 7A. **Skirt** of white washable cotton gabardine, buttoned front, deep fold at bottom, patch pockets, waist 23 to 32 in.; lengths 36 to 42 in. **Special 6.75**

No. 7B. **Tricorne Hat**, of satin, all colors, fancy feather at side. **Special 5.95**

No. 9. **Spring Model Mannish Top Coat** of tan or olive covert cloth, or English mixed tweeds in gray, green, brown, or black and white colorings, round yoke back, rolling convertible collar, patch pockets, lined throughout with soft silk. **Special 18.50**

No. 9A. **Skirt** of washable velvet corduroy, fastened in front, front and girdle bound with white silk braid; waist 23 to 32 in.; lengths 36 to 42 in. **Special 5.75**

No. 9B. **Satin Sailor**, all colors, trimmed with grosgrain ribbon band and rosette. **Special 2.95**

No. 9C. **Sport Oxfords** of white buckskin, with tan or black leather trimming, rubber soles and heels. **Special 5.75**



SALES AND EXCHANGES



Wearing Apparel

WANTED. Winter suit, navy or nigger brown, youthful model. Simple dancing frock. Height, 5 ft. 4 in., bust 33, waist 24. Black fox scarf, good condition. Moderate prices. Describe. No. 270-B.

FOR SALE.—A very beautiful black lace shawl in perfect condition. Cost \$150—will sell for \$75. No. 170-D.

FOR SALE.—Two beautiful heavy embroidered black shawls. Cost \$100 each—will sell for \$30 each. No. 172-D.

RIDING habit. For side saddle. Coat, skirt and breeches of dark grey, best quality cravenette. Made by first-class tailor. Worn twice. Size 38. \$38. No. 173-D.

PLAIN black tailor suit. Size 36. \$15. Becoming mourning bonnet with veil. \$7.50. Long net veil, crepe edged, like new, \$5. Heavy face veil. \$2.50. No. 175-D.

FOR SALE.—Set of ermine edged with black velvet, long stole below waist line and good sized flat pillow muff. Cost \$200—sell \$70. No. 177-D.

FOR SALE.—Account of mourning, very handsome dinner gown, sapphire blue chiffon velvet, gold lace front of waist; separate white net guimpe. Bust 42. Cost \$150—sell \$100. Worn twice. Evening wrap, dark blue chiffon velvet, yellow brocade lining, black fur trimming. Worn very few times. Cost \$83—sell \$50. No. 178-D.

FOR SALE.—Black fur cloth, three-quarter length coat, belted model. Grey fur collar and cuffs and pillow muff. Excellent condition. Complete with muff, \$45. Size 36. No. 179-D.

LONG Ermine evening coat. Value \$1000—sell \$400. Ermine neck piece, muff. Value \$300—sell \$150. Rose point lace, 6 yards, width 12 inches. Value \$600—sell \$400. Two Japanese ivory figures. Valued \$250—sell \$100. No. 180-D.

BEAUTIFUL black satin evening gown with white lace, made by Louise & Co. Worn once. Size 38. Cost \$200—sell for \$100. No. 182-D.

FOR SALE.—On account of mourning. Brown velvet suit, size 36. Worn but few times. Price \$20. Corn color evening gown, satin brocade and chiffon, size 36. \$15. No. 183-D.

IMPORTED set of hat, long broad scarf and large muff of close clipped white ostrich laid in bands. Has unusual chic. Never worn. Cost \$150—sell \$90. No. 184-D.

FOR SALE.—New evening dress, white lace over watermelon pink, brocaded and gold satin, lined in white satin. From Stern Bros. Cost \$200—sell \$75. New large Fitch muff, collar and cuffs to match from Jaekel's \$45—cost \$125. No. 185-D.

ON account of mourning. pink taffeta evening gown, size 36. Cost \$125—sell \$35. Deep rose taffeta evening gown, worn once, size 36. Cost \$135—sell \$50. No. 187-D.

GOING South, will sacrifice three-piece Paquin green corded silk suit, \$20. Black and white check tailored suit \$15. Blue serge dress, \$10. Blue serge three-piece plain tailor suit, \$10. Imported blue serge and stripe suit, almost new, \$25. All good condition. Size 36. Skirt 37. No. 189-D.

FOR SALE.—Blue velvet gown, afternoon or dinner. Thurn's. In perfect condition. Size 36. Price \$10. Osborne, gold satin afternoon frock, trimmed mole-skin, blue velvet and Hetherboe lace, like new. Price \$12. Two mole-skin hats, one with blue ostrich and moire, one all mole color. Long top coat, dark rose woolen cloth, lining gold satin, collar, cuffs, opossum. Worn twice, price \$12. No. 191-D.

THREE-PIECE crepe costume, crepe George-ette, deepest mourning. Cost \$250—sell \$125. Worn few times. Crepe Olivetto gown. Cost \$135—sell \$35. Black mourning evening gown, heavily beaded. Cost \$165—sell \$75. Heavy crepe and silk coat. Cost \$125—sell \$65. White crepe blouse, never worn. Cost \$45—sell \$20. Black silk suit, \$50. Black cloth suit, \$40. One-piece gown with coat, practically new, \$75. Handsome crepe trimmed net coat, \$25. Two hats, black crepe with veil and white crepe, \$10 each. Can be seen in New York. 36-38. No. 192-D.

FOR young girl, 32 bust, brown velvet suit. Made by Gougniet, Paris, military effect, skunk collar, \$15. Three sets exquisite lingerie, real lace, hand embroidered. Overstocked trousseau. No. 193-D.

FOR SALE.—Black caracul coat, ¾ length. 38-40 bust. Good style, perfect condition, \$40. Flat muff and scarf to match, \$10. No. 194-D.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 350-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communication must be through the mails. Post-cards not accepted.
2. Send Vogue no money—wait until the other woman writes to you.
3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.
4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is \$2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly. Your message for the March 1st Vogue should be received on or before January 25th. Address all communications to Sales and Exchange Service, Vogue.

The Story of a Woman from the South

It was in early August—"way down South in the land of cotton"—that hard times were really felt. The cotton market was dead—cotton wasn't worth a nickel. In other words, the happy, easy-going South was hard-hit. Families who had enjoyed every luxury found themselves planning and looking ahead.

And it was so with one of our readers. She needed pin-money very much. Serious questions arose in her mind. Rather discouraged she wandered into her boudoir and listlessly picked up her beloved Vogue. Turning over a few pages her eyes caught "Sales & Exchanges." She read over a few of the cards appearing there—a brilliant idea flashed through her mind. She had clothes, many of them—suits, hats, gowns, more than she had ever really needed.

She sat down immediately, wrote Vogue, enclosing her message to the Sales & Exchange Department. Just one month later it appeared. She now writes enthusiastically:—

"It is the first time I have used the Sales & Exchange columns of Vogue and I am very much pleased with the results. It seems quite wonderful to me that a little twenty-five word message will reach women all over the country. That is exactly what mine did. I have had answers from all parts of the United States, and could have sold the articles I advertised many times over."

To the Reader

This little story does not apply to Southern women alone. How many women all over the country find themselves in need of pin-money. Just look into your boudoir with this question in mind—"What can I turn into money?" The Sales & Exchange Department of Vogue will do the rest.

SALES AND EXCHANGE SERVICE
VOGUE, 443 FOURTH AVENUE, NEW YORK

Wearing Apparel—Cont.

DARK gray whipcord side saddle riding habit, size 36. Made by Busvine, England. Worn once. Cost \$80. Boots, size 6B. Sell all, \$30. No. 195-D.

THREE Worth evening gowns, white satin, yellow lace; pink satin, chantilly lace; lavender taffeta. Perfectly fresh, worn once. Bust 36, tall. Price \$40 each. No. 196-D.

MAGNIFICENT new white India crepe shawl, over two yards square, heavily embroidered, very deep fringe, \$250. India camel's hair shawl, two yards square, very small black center, perfect condition \$450. No. 197-D.

Miscellaneous

SEVERAL fine wardrobe trunks in different sizes and qualities, at a sacrifice. Never used. No. 156-D.

WEBER mahogany Pianola Piano and ninety rolls. Used but little. First class condition. Cost Thousand Dollars. Will consider reasonable offer. No. 174-D.

COLONIAL pier mirrors. Two beautiful, full-length colonial. Old and rare. Now in capitol building, Southern state. Just regilded, backs silvered. Exquisite for drawing room or spacious halls. No. 176-D.

FOR SALE.—Large buffalo robe, one thread lace shawl, one paisley shawl. All excellent condition. Reasonable. No. 181-D.

ANTIQUE mahogany bureau desk, \$45. Exquisite old mandarin coat, \$60. Rare Sevres jewel casket, \$50. Old embroideries. Antique Delft plaques and vases. Fine old paintings. No. 186-D.

SPLendid paintings, great sacrifice. Tie-polo, "The Ascension," 30x16"—\$125. Pedretti, "Man Playing Guitar with Girl," 24x30"—\$125. Rob Niel, "Sheep Before the Storm," 35x24"—\$150. Bosco, "The First Cigarette," 21x27"—\$100. Perfect condition. Handsome gilt frames. Photos on request. No. 188-D.

AEOLIAN Pianola attachment. Plays any piano. Ebony. Like new. Cost \$250—sell \$125, including music rolls. Victrola and cabinet including 24 records. Cost \$80—sell \$40. No. 190-D.

FOR SALE.—A set of mahogany dining-room chairs, in perfect condition. The standard fiddle-back design. Eight side chairs and two arm chairs. Cost \$250—will sell \$150. Can be seen in New York City. No. 198-D.

FOUR silver-plated candelabra with large solid silver vase for center, classic French design. Brought by owner from Paris. \$200. Seen in New York or photo sent. No. 199-D.

Professional Services

LADY wishing excellent care during confinement can find it in home of competent physician, wife, trained nurse, beautiful New England village. Only one patient. Highest references. No. 598-C.

EDUCATED couple living in country and understanding scientific care of children will, in order to provide superior education for own children, assume care child. Infant preferred. Highest references. No. 590-C.

A CULTURED well-educated woman, thoroughly competent and having good executive ability wishes position as supervising house-keeper in a refined family or will chaperon young girl. No. 655-C.

CLUB papers written for club women by a college graduate, who is a club woman. No. 672-C.

AN experienced woman traveler, would chaperone one or two young ladies through California. Introducing them socially if desired. Highest references given and required. No. 675-C.

A GENTLEWOMAN of refinement and education, desires engagement to read aloud daily, or position as companion to middle-aged or young woman. Highest references given and required. No. 676-C.

WOMAN'S club papers written and type-written (state length desired), and manuscripts criticised and corrected by a college graduate, writer and club president. No. 677-C.

LADY desires to read a few hours daily to invalid, convalescent or children. Will also act as secretary. New York and vicinity requested. No. 678-C.

WIDOW, aged 32, accustomed to social life, desires a position as supervising house-keeper or one as social secretary and companion to cultured woman. References exchanged. No. 679-C.

A BACKWARD or immature child who needs special instruction and watchful care to bring its mind up to the normal, will be received in an exceptional home. No. 680-C.

CLUB papers prepared for club women by a practical club woman. A college graduate. Access to Philadelphia and University libraries. Strictly confidential. Terms reasonable. No. 681-C.



\$1600
f. o. b. Toledo

Just What You Want—And Need

Fashion has decreed that, from now on, *Madam* should drive her own car.

This is both proper and practical.

For one of the most striking characteristics of our American women is their natural ability to care and "do" for themselves. Self reliance is born in them.

The smart new Overland Coupe seems made to order for *milady*—for her exacting taste and her daily duties.

In it you get a rare combination of exquisite beauty and solid comfort.

The interior is completely covered (sides

and ceiling) with rich mouse-gray Bedford cord cloth of soft texture.

It comfortably seats four adults.

To drive one is simplicity itself.

A chauffeur is unnecessary.

On the steering column, within natural reach, is a row of electric buttons. By simply pressing these tiny buttons you start, stop and light the car.

Any woman can drive an Overland Coupe.

Every woman, with a taste for the beautiful and a sense for the practical, should have one.

It's the fashionable car of the *season*.

It costs the least to purchase; also the least to maintain.

Deliveries can be made immediately.

Catalogue on request. Please address Dept. 33.



The Willys-Overland Company, Toledo, Ohio.



VOGUE'S SCHOOL DIRECTORY



Each school represented below is recommended to the patronage of our readers

New York

Miss Bangs and Miss Whiton's Boarding and Day School

The only school for girls in New York which can and does give the opportunities of the city with the advantages of country life and sports.

The following features make it a leader in the highest type of School for Girls:—

It is small enough to insure a real home, careful personal training, and thoughtful supervision of health, manners and instruction.

It is large enough to give the proper school spirit.

Its pupils enter College upon its own certificate.

It has a brilliant Music Department.

Class instruction in Folk and Aesthetic Dancing.

Elocution and Art are included in the general fee.

Special gymnastic Exercises for each student according to her needs.

There are upper classes for Special Students.

Summer Tutoring arranged when needed or desired

"A Real School"

Riverdale Avenue, near 252nd Street, West
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If you are in doubt about a school for the children the Vogue School Service will be a great help to you. This service is meant to be a personal one and for your particular use. All we ask to work on is information.

Very often we receive a letter from one of our subscribers that reads like this:

"Please send me a list of good schools for my daughter."

In these cases we are obliged to write to the subscriber requesting more detailed information, delaying matters and losing valuable time.

If you will remember to cover the following points when asking for aid, it would be a great help to us and save you much time.

Desired Location
Purpose of the School
Limit of Expense
Previous Schooling

Vogue, you may rest assured, will be able to tell you about schools—the very schools you are looking for.

VOGUE SCHOOL SERVICE
443 FOURTH AVENUE, NEW YORK

Massachusetts

Miss Guild and Miss Evans' School

29 Fairfield Street, corner Commonwealth Avenue, Boston

34th year. Sunny, airy school rooms. Gymnasium. Outdoor tennis. Domestic Science. Languages—native teachers. Music. Art. College preparatory and general courses. Advanced courses for high school graduates.

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PITTSFIELD, MASS.

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Life in the open. New residence. Outdoor classes and gymnastics. Golf, tennis, swimming, skating, snowshoeing. College preparatory and general courses. Homemaking.

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ISABEL B. CRESSLER }
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THE SCUDDER SCHOOL FOR GIRLS Day and Boarding
A FINISHING SCHOOL different from others. "Greatly to be commended," says the Evening Post. SECRETARIAL COURSE. Send for booklet about being a private secretary. COLLEGE PREPARATION. Also Montessori and Elementary. "Camp Fire Girls." Outdoor Gymnasium, Household Economics. Write MYRON T. SCUDDER, President, 55 West 96th Street, New York City.

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A city school with country advantages THE SEMPLE SCHOOL FOR GIRLS



An excellent boarding and day school for girls. College preparatory and finishing courses. Thorough work in all cultural subjects—opportunities for social recreation. Write for complete catalogue.



The School

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OAKSMERE

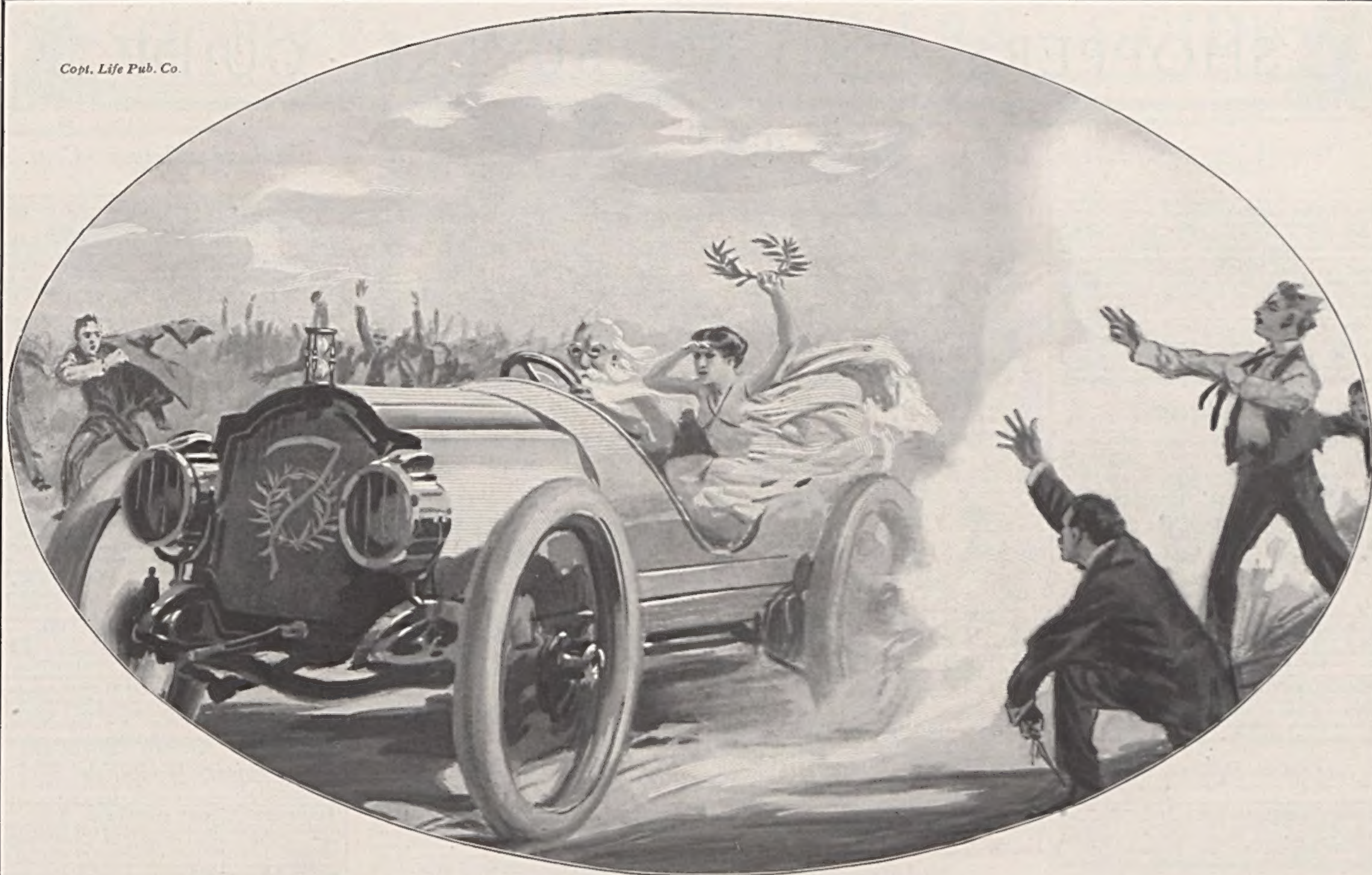
Mrs. Merrill's School for Girls, Orienta Point, Mamaroneck-on-the-Sound, N.Y.

Telephone, 329-Mamaroneck



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The big question.

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Handsome premium picture in colors,
"WHERE LOVE IS,"
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One Year, \$5.00. (Canadian, \$5.52; Foreign, \$6.04.)

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BRASS TEA CADDY filled with one-quarter pound of Russian caravan tea. An excellent & useful gift. Complete \$1.75. Call or write. Russian Antique Shop, 1 E. 28th St., N. Y.

FINE NAVAJO RUGS. Beautiful designs & work. Special about 54x78 inches \$25. All sizes \$15 up. Moneyback guarantee. Baskets & silverwork. Southwest Co., P.O. Box 96, Albuquerque, N.M.

A. SILVERSTONE, 21 & 25 Allen St., N. Y. (Canal St. "L" station 2d Av. line). Large assortment of Hammered Brass & Copper Art Goods. Candlesticks, Jardinieres, Trays. Catalog.

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For these little messages flashed from Fifth Avenue to you are really the little wireless announcements of the New York shops, boiled down to the smallest possible size.

Just think and imagine for a moment the proprietor of a little lingerie shop, the woman who makes attractive steamer baskets, who send, flashing to you, their staccato little messages through the wireless of Vogue's Shoppers' and Buyers' Guide. Tick, tick, what can we do for you, tick, tick?

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SHOPPERS' AND BUYERS' GUIDE SERVICE

Vogue 443 Fourth Avenue New York City

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The next available issue in which we can insert new advertisements in the Shoppers' and Buyers' Guide of Vogue is that of March 1st, the Spring Patterns Number. There is no better time in the year to introduce yourself and your offerings to Vogue readers than March 1st. The Spring Patterns Number is the gateway to Spring and the guide to the purchasing of Spring wardrobes. We must have your message for the March 1st issue by January 25th. For further information write to

SHOPPERS' AND BUYERS' GUIDE SERVICE
VOGUE, 443 FOURTH AVENUE NEW YORK

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Still imports uncommon Novelties
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artistically colored. Knitting Baskets which
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Luncheon. Afternoon Tea. Dinner.
"Picturesque, novel experience."—N. Y. Herald
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BEAUTY HINTS. The Marinello System will
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French fair rouge, skin cleanser, cold creme,
Perfectly pure. All beauty builders, 75c each,
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LUXODORA, the New Face Cream; banishes
wrinkles, cleanses, improves and beautifies
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A scientific astringent compound for flabbiness
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IF YOU WANT TO FIND really unusual
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Slippers to match. Correspondence solicited.
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CARD CASES AND OPERA BAGS of Vel-
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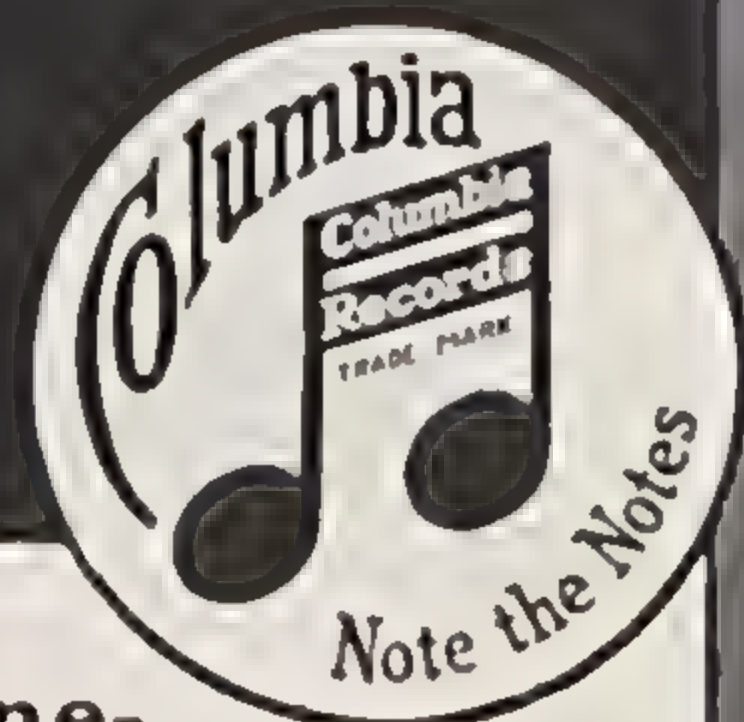
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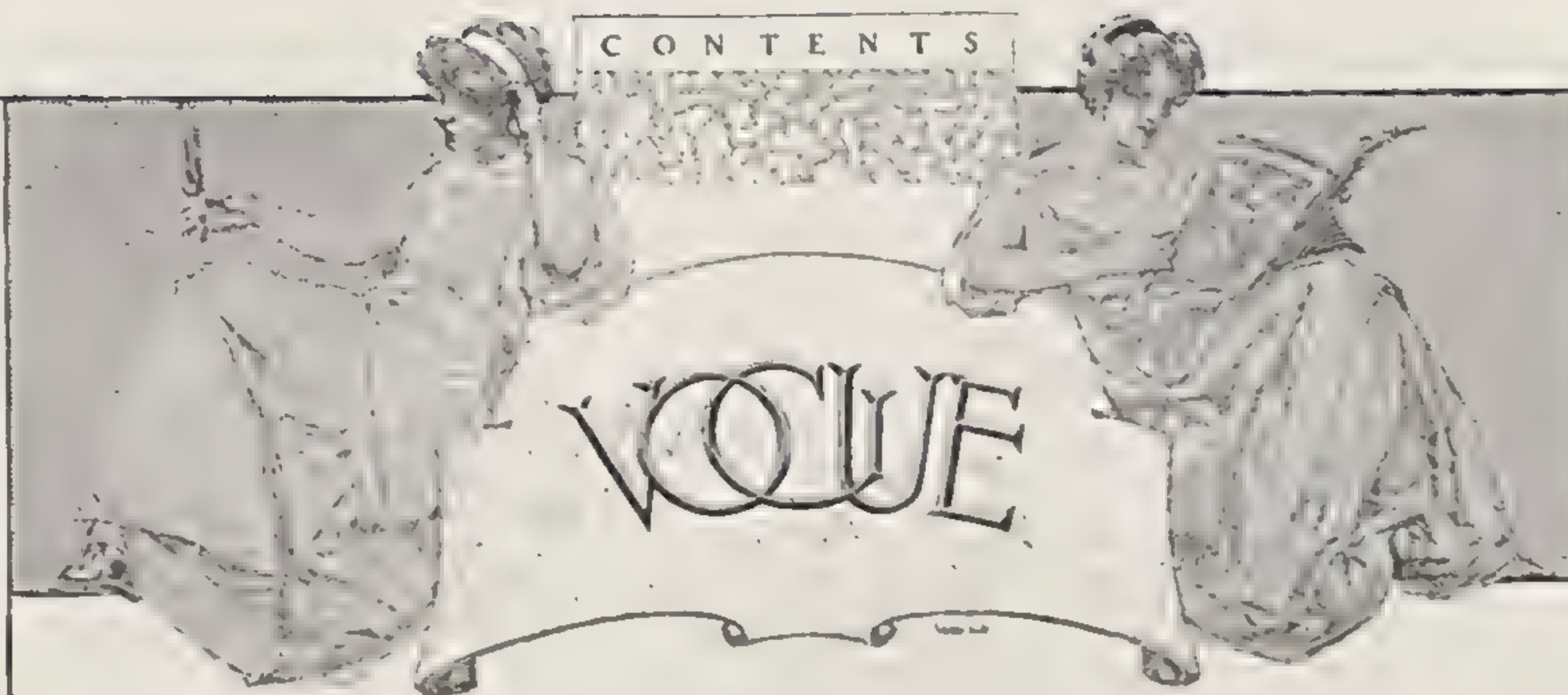
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Looking backward upon
Vogue's

HOLIDAY SHOPPING SEASON

Let Vogue buy for you all
the year around

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The next Vogue will
be the

SPRING DRESS MATERIALS

Dated February 1

JANUARY 15, 1915

VOL. 45. NO. 2
WHOLE NO. 1015

VOGUE has just wound up the very most successful Christmas shopping season in its history. Its shoppers have purchased thousands of gifts for readers living in every part of the civilized world which at this moment remains open to communication. But the magnitude of this service is less important than the particular care with which each commission, the small ones as well as the large ones, has been filled. If there has been any slip, it is not because Vogue was not as careful in intention and in deed, as was humanly possible.

In former years, Vogue made a desperate attempt to fill, even in Christmas week, the flood of last minute orders which came in from readers living so far out of town that it was manifestly impossible to deliver their gifts in time for Christmas, or even New Year's Day. This year we steered ourselves against this emergency, and made it quite clear—by announcements in Vogue itself, and by telegrams to those of our readers who were too late—that Vogue could not properly do this eleventh hour purchasing. Therefore we feel that nothing has been delivered later than Christmas itself.

The articles bought ranged from the tiniest gewgaws all the way to expensive furs and antiques. We hope that those who received them, as well as those who gave them, will remember that Vogue's Shopping Service is ready to serve them all through the year, and is just as useful now as it was in the crowded weeks of last December.

YOUR DRESS ALLOWANCE

There is a little article on page 73 headed "Two Gowns instead of One—A Dozen Blouses instead of Two or Three." This is a consummation devoutly to be wished, and it is often attainable through the use of Vogue's special Cut-to-Individual-Measure patterns, which are reproductions in tissue paper of whatever gown, wrap, coat, or waist you wish to reproduce in cloth. By turning to page 73 you can find out about these patterns, and what you may be able to do with them. At the very least, it is wise to secure immediately—before your spring dressmaking begins—a supply of the measurement blanks mentioned in the article.

SIGNATURES

How do you sign your name? If you are married, you will naturally sign your name thus: Mary Harper Jones (Mrs. George H. Jones). Now, assuming you have subscribed to Vogue in the name of Mrs. George H. Jones, please make sure that your name is so given every time you write to us—otherwise you run the risk of being entered as two separate persons! This will always mean confusion, delay, and possible loss of your issues of the magazine.

COVER DESIGN BY M. B. BULL

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NOW approaches the spring dress-making time. The next Vogue will, accordingly, be devoted to dress materials—the newest things from the best looms on both sides of the water. Look for this cover:



The cover of the next (February 1st) Vogue is by Helen Dryden

The supply of imported materials is not over-large this season. Most of the makers have gone to the front, leaving, in the words of Macaulay, only "boys and gray-headed men, to keep the walls of Rome." But some of the great looms have been kept busy none the less; and their products you will find in the next Vogue. Look at them carefully before buying any material marked "imported."

When it comes to American fabrics, however, you will have a pleasant surprise. Our own weavers, spinners, and dyers have risen admirably to the present occasion. They have produced, as the Dress Materials Number will show you, a great variety of excellent fabrics, so that you may look forward in the next Vogue to a very satisfactory display of new materials.

AND THE NEW GOWNS

Side by side with the new textiles will be many of the new gowns. The rue de la Paix has been busy all through these fateful months, doing its own share to uphold the trade of France. The next Vogue will show the earliest of the early spring gowns and suits; these you will have long before the spring openings, and by studying them now you will learn much about the fashions that are soon to be.

Every one who is interested in the new fashions should read without fail page 90 of this Vogue. It tells how the news-dealer gets his copies of Vogue's Spring Fashion Numbers and how (if you are not a subscriber) you can insure yourself against missing even one of these particularly important numbers.



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MRS. AUGUST BELMONT

Under the Direction of Mrs. Belmont, chairman of the committee of arrangements, there was given at the Strand Theatre on December 8, a benefit performance in which many noted actors took part and which realized a large sum for the benefit of Belgian women and children.



In spite of prognostications to the contrary, there is a Riviera season; and such villas as this one at Cap Martin, occupied by Mr. and Mrs. James Hazen Hyde, prove it by motors at the door and gay flowers in the windows

MONTE CARLO HAS "A SEASON"

AS THE Riviera stirs in the winter sunshine, stretches every gray green peninsula far out into the warm blue sea, and throws off the weeks of war like an ugly dream, its habitués realize that its awakening is not an awakening in the ordinary sense, but more than that, a renaissance. To a large extent the years of plenty had Germanized the Riviera; one ate in German restaurants, slept in German hotels, and played golf with German sportsmen. Now all this is changed, and the indications are that the English will come again into their heritage of blue sea and sky and white sails of ships and villas sitting in green spots such as only the Côte d'Azur has to offer to the traveler.

"THE SEASON" TAKES ITS CUE

The day is saved, however, for many people have arrived at Monte Carlo, smart villas have their shutters up, and the big hotels which did not have the misfortune to have German proprietors, are open. There is now splendid train service from the north which is bringing hundreds of guests every week, and the Riviera is having "a season." Of course, it is not a season as other seasons are, for there is little entertaining, except in aid of the wounded and suffering, and although many famous hostesses have come down

Out of Confusion Little Short of Chaos, the Monte Carlo Season Bobs Up Smiling, Not a Minute Before and Not a Minute After Schedule Time

to the Mediterranean for a few months, it is by no means in order to escape the duties and obligations which they have imposed upon themselves during this struggle; on the contrary, they have brought their duties with them.

The Empress Eugénie, who has turned her beautiful home in the suburbs of London into a hospital, is expected to make a short sojourn as usual at her "Villa Cirnos" at Cap Martin. The villa next to hers, "Villa Aréthuse," has been taken and is occupied by Mr. James Hazen Hyde and his wife, who was formerly Countess Louis Gontaut-Biron, née Leishman. Mr. and Mrs. Hyde came down early, and are living very quietly, as is the custom with all the members of the Cap Martin colony.

The villa beyond the one occupied by Mr. and Mrs. Hyde, "Villa Clemantina," is owned and is occupied at present by Mme. Louis Stern, who is well-known under the pen name of Maria Starr. Mme. Stern is an old friend of the Prince of Monaco, and is another of the women who are doing a great deal for the soldiers. She

came down to the Riviera early in the autumn and equipped a large villa near her own as a hospital. Here, at her own expense, many wounded soldiers have been restored to health and sent back to their regiments with plenty of warm clothing.

Son Altesse Princesse Kara Georgevitch, the mother of

Prince Paul of Serbia, is also spending the winter on the Riviera. The Princess, who is of the old school—austere, deeply religious, and a devotee of charities—is the sister-in-law of King Peter of Serbia. She is herself an ardent patriot and has collected large sums of money for war-relief work among the people of Serbia.

The Duchess of Marlborough, who has been cooperating with Lady Paget and Lady Randolph Churchill in a hospital of their own near London, is expected at Saint Raphael for a little quiet visit as usual with her son, Lord Ivor. The Duchess is fond of going over to the Cannes golf and tennis club, which are near, and so, as in other seasons, she will probably be seen there with her many Russian friends.

The Gibson Fahnestocks of New York, who occupied Sir William Ingram's villa, "La Vigie," at Monte Carlo last season, have decided to spend the winter in Washington, where their young daughter, Miss Margaret Fahnestock, who is still in school, will shortly be brought out. Mr. Gibson Fahnestock, Jr., however, with



As pleasant places to serve sweaters and wristlets and socks to the soldiers as ever they were to serve tennis balls, are the tennis-courts at Monte Carlo, where every afternoon everybody and their friends foregather to knit



Monaco is laying laurels at the feet of its potential ruler, Mademoiselle the Princess Valentiniois, photographed with her governess

his charming wife, has taken the "Château Montilignie," just above Nice.

THE HOUSE OF MONACO

At the opening of hostilities, Prince Louis of Monaco, son and heir of the present reigning sovereign of the little principality, volunteered his services to the French government. He was warmly accepted and as he had before served with the French, was appointed to the general staff of one of the many French armies. Prince Albert of Monaco himself served in the French navy in the Franco-Prussian war of 1870.

The reigning house of Grimaldi, the family name of the Princes of Monaco, originally

Italian, has been sometimes accused of rather pronounced German proclivities, but its attitude in the greatest war of history proclaims beyond shadow of doubt the determination of the tiny state to help the Allies.

It is well known that Albert, Prince of Monaco, as well as his son, prefers life in Paris to that of their great palace on the Rock of Monaco. One of his many châteaux near Paris, the "Château Villiers sur-Marne," near Paris, was offered by the Prince for use to the Croix-Rouge.

It is not generally known that the principality of Monaco has a new ruler, and that in the future the destinies of the enchanting little country will be guided by the hand of a young girl — Princess Valentiniois, granddaughter of the ruling Prince Albert I. of Monaco, and daughter of Prince Louis. Because Prince Louis is so much a Parisian



A patriot in her own right is Son Altesse Princess Kara Georgevitch, of Serbia, whose picture here appears in print for the first time

that he has always been opposed to any thought of being obliged to reign actively in Monaco, there was for a time a rumor that, at the death of the present ruler, the direction of the affairs of state of the little principality would fall into the hands of a German prince, a distant relative of the house of Monaco. However, the war has erased this possibility. The Prince of Monaco made a hasty visit to the north to see his son, and brought back with him the young Princess Valentiniois, sixteen years of age, who has since headed every list of charity undertakings. In fact, she is receiving the best schooling possible for one who may be called upon to rule over Monaco.



Although she is only sixteen, the granddaughter of the Prince of Monaco shows extraordinary ability as an organizer and executive. She is shown here with her Red Cross staff at the right, at the elbow of Doctor Major Cailleux, surgeon in chief of the Riviera



A reunion of the household of Prince Albert I of Monaco shows Prince Louis, at the left of the reigning Prince, wearing the uniform of an officer of French dragoons, of which he is a member. At the extreme left of the picture is the Princess Valentiniois, the granddaughter of Prince Albert

PARIS with FASHION in the FOREGROUND

With the Firing Line Out of Sight and Hearing, the Parisienne Begins to Preen Her Ruffled Feathers, and Beer and Jenny Are First Assistants to the Preening

A PRODIGIOUS step was taken in Paris the first weeks in December, a veritable seven-league-boots step, for permission was at last granted for the opening of the theatres and music halls, and the hours for restaurants and the *Métropolitain* were

extended to ten o'clock. The subject of reopening the theatres has long been on the carpet, but the red tape that binds all civic measures had to be carefully wound up and securely fastened, in approved Parisian fashion, before official permission could be obtained.

AT THE THEATRES

The Opéra has announced that concerts of classic and modern music will, for the present, replace opera there, and the "Fille du Régiment" was the opening attraction at the Opéra Comique. As for the Moulin Rouge, the Eldorado, and the Château d'Eau, they were busy shifting scenes, sorting properties, and convening choruses, almost before the ink was dry on the desired decree. Belgian artists are installed in the Théâtre Château d'Eau, and have organized a series of performances. The program there will be changed twice a month, to enable the greatest possible number of actors to earn a modest living.

The Comédie Française likewise mustered forces, and published a formal announcement of its reopening. On the sixth of December, "Horace" was given there at a matinée, and the definite plan was inaugurated of giving performances in the afternoon on Thursdays and Sundays, until conditions shall permit the usual evening productions.

THE DIFFICULTIES

Unfortunately, many obstacles are still to be surmounted before regular performances can be given in the theatres. Practically nine tenths of the best-known artists have either been mobilized since the beginning of the war or have been doing relief work in the multitudinous ambulance corps.

Cécile Sorel, Mlle. Bartet, Mme. Lucienne Bréval, and Mlle. Leconte are distributed between Biarritz and Bordeaux, and have done splendid work in the hospitals and refuges of these cities. Madame Sarah Bernhardt is slowly recovering from a long and serious illness in the picturesque old city of Arcachon. Madame Réjane has been assiduous in her nursing of the wounded at Trouville, and has turned a portion of her lovely home near that place into a hospital for the Allies. Some of the older members of the Comédie Française, notably Mounet-Sully, Silvain, de Feraudy, Paul Mounet, Albert-Lambert fils, and Georges Berr, have lightened many a weary hour in the Paris hospitals by recitations and readings.

BEER RENOUNCES FUTURISM

First of all-things to feel the effect of this return to more normal conditions were the establishments of the couturiers, which now begin to look forward in real interest to spring modes. When, in August, the Grandes Maisons made hurried exhibitions of their new models in spite of the deafening clarions of war, the Maison Beer was practically the only one whose models were incomplete, and whose personnel—almost without exception—was mobilized within a few days after the declaration of hostilities. The collection of creations, partially finished, lay wrapped in tissue paper, until such artists, as satisfied the high standards of this well-known house could be united for their completion.



"This surely can't be I," says fashion, and pinches herself to find that she is really wearing a little bodice that not only curves in but curves in quick at the waist. This model, "Adorable," was of green blue faille with a little scalloped faille jacket and a faille-edged tunic of mousseline-de-soie, shown by Jenny in December.

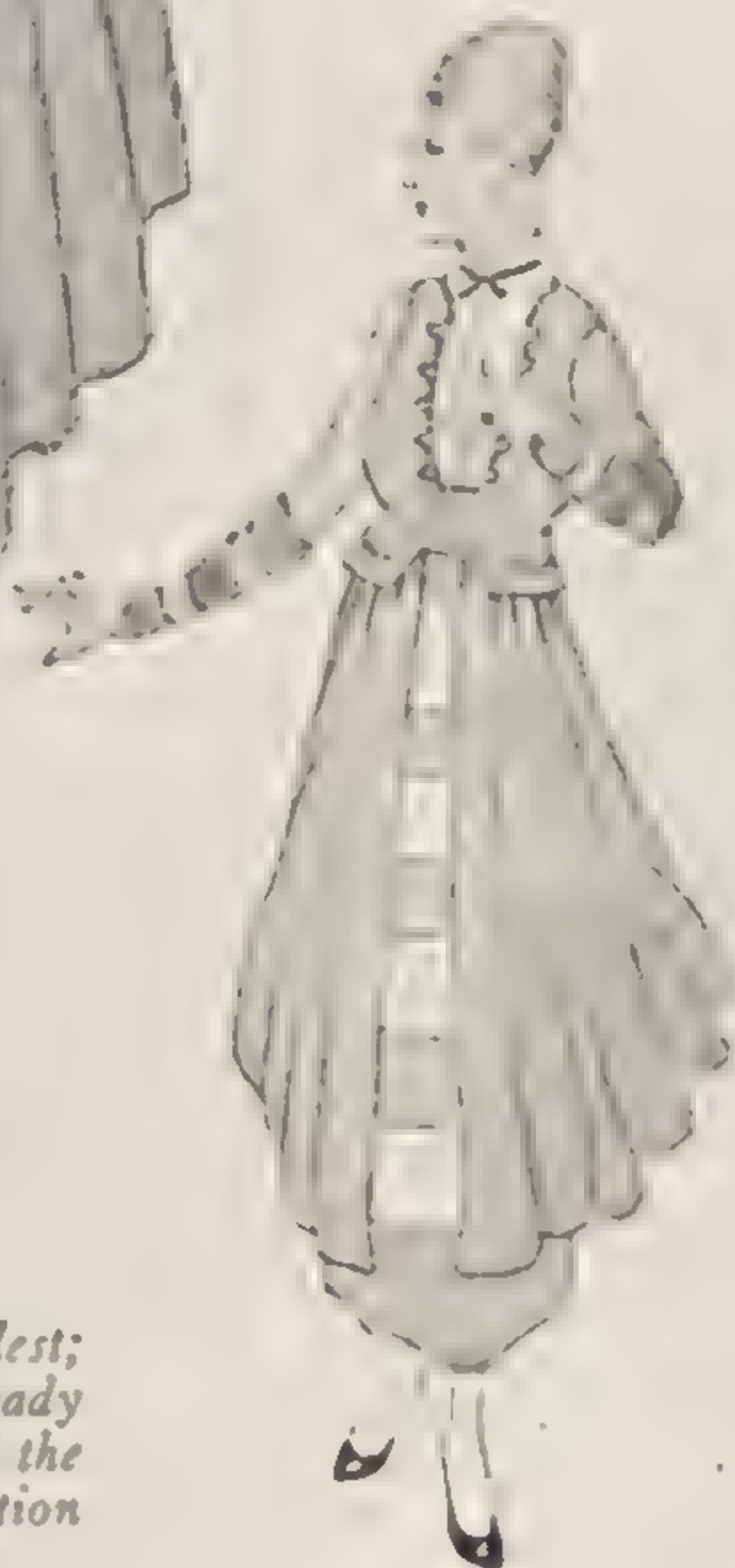
Almost insurmountable barriers were encountered in gathering an efficient corps of workers, but the well-nigh impossible was finally achieved, and for the past few weeks a humming activity has filled the ateliers of Beer's establishment.

Quite outside the fact that European conditions make somber colors a unanimous choice, Beer's directeur informed me with insistent stress that the Maison Beer was through and done forever with the hectic combinations that have offended Parisian taste for many months. No more shall our eyes be blinded by the intermarrying of greens and blues and purples, no longer shall "La Mode" suggest primeval chaos, painted by impressionistic charlatans. Soft misty shades, tones which melt into one another with charming distinction, will henceforth and forever characterize Beer's creations.

The names chosen for the models which the Maison Beer has lately launched were suggestive



Skirt, shortest; collar, highest; tunic, fullest; and coat adding many a plait to the already generous Russian flare: every feature of the new fashion has its inning in this Beercreation significantly named "Quand Même"





Here the couturier incarnates the subtle primness of a little drum major pacing along ahead of his band, by the round hat, buttons and braid, and all

The last stronghold has fallen; a blue chiffon frock succumbs to militarism and appears with gold braiding and the gold cord an officer wears

Navy blue crêpe satin, blue mousseline de soie, and piquantly chic, is Jenny's "Solange," flyaway and tasseled and unexpectedly sheer in places

A latticework of pearls that makes no pretense at concealing anything tops a Jenny model of white brocade, lace, and a tassel, and called "Vénus"

of the times, and "Triple Entente" vied with "Polonaise," "Alberte," "Olga," "Quand Même," and many other significant titles.

COSTUMES BY BEER

"Quand Même," which is sketched at the lower left corner of page 17, was a three-piece costume of terra-cotta whip-cord and chiffon. The underskirt was narrow, and was formed of graduated bands of whip-cord on a chiffon foundation. A very full tunic of whip-cord gathered on at the waist, leaving a narrow panel of the underskirt in the front. The sleeves were of the terra-cotta chiffon, with graduated bands of whip-cord below the elbow. A dainty vest of white linen, caught at the throat by a black moiré tie, softened the simple blouse, and a narrow border of cut jet outlined the opening, while clusters of jet buttons at the sides and back, on the waist-line, held the fulness in place. Two simulated pockets appeared on the narrow peplum. The jacket came well below the hips, and plaited sections were set in on either side with a wide heading which showed above a narrow belt. Jet buttons finished the front and sleeves.

A second very smart three-piece costume which made its appearance at Beer's opening is shown on page 19, at the lower left corner, and was called "Alberte." This gown was of navy blue velvet-striped chiffon over old-gold satin. The underslip of the old-gold satin was finished with a narrow border of mink. A strip of velvet-striped chiffon, with stripes running horizontally, was applied to the bottom of the tunic. Heavy steel and gold embroidery trimmed the front of the blouse, and revers of old-gold satin, bordered with mink, turned back from the embroidery. A loose girdle was knotted loosely in the middle of the front, and the ends were finished with black silk fringe and tiny gold balls. A touch of gold lace was used at the wrists with a narrow band of the mink set just above the lace. The jacket was of navy blue velvet with a wide collar and cuffs of opossum, which contrasted smartly with the mink on the gown. Long oblong buttons in dull gold and cut steel were slipped through gold-and-steel-embroidered buttonholes, and the same kind of embroidery outlined the bottom of the coat.

POINTING STRAWS

In point of real novelty, Beer's accomplishment in this opening was considerable. Skirts were very, very short; eight or nine inches off

the ground was the chosen length for street wear, and plaits, shirrings, or tucks gave a gratifying amplitude to all the outdoor frocks. Tunics were much in evidence, and even the triple skirt effect was produced with happy results in quite a few of the models. A few corkscrew skirts were shown, with serpentine windings outlined with bands of fur. A most becoming innovation was the narrow linen turn-over collar which folded back from the high-collared tailored coats. None of the collars met in the front,—they extended only slightly further forward than the ears,

—so the turn-over collar of this season was worn behind instead of in front, and the effect was deliciously chic. Every street gown shown, save those with high fur collars, had its tiny hem-stitched turn-over.

A SEASON SANS DANCING

No dancing frocks were shown, for the best of good reasons, and the dinner gowns, without exception, were trained affairs, exceedingly narrow at the foot and lacking even the concession of a slit. They were, for the most part, marvelously décolleté and entirely sleeveless. Bridge gowns had long chiffon sleeves, or sleeves of chiffon with wide incrustations of gold or silver lace. Velvet and satin were the favorite materials for afternoon wear, and fur was omnipresent on garments, from negligée to motor coat.

Smartest of the afternoon gowns was "Polonaise," a model in gray green faille, fur-trimmed, which is illustrated at the right on page 19. The untrimmed underskirt was of silk, and the full flaring tunic was bordered with dyed rat. A loose panel, extending from the shoulders to the bottom of the tunic at the back, was caught to the front breadth of the tunic just below the hips. A high collar of dyed rat stood away from the neck in back and reached just to the edge of the elaborate motifs embroidered in silver, which outlined the V-shaped neck in front. A row of jade buttons extended down each side of the front of the blouse, and a band of silver embroidery outlined the panel at the back on both sides. A touch of silver embroidery also appeared on the sleeves.

EVENING SUMPTUOUSNESS

Beautiful shaded embroideries in black and cut steel beads were used on one or two evening wraps and gave an effect of great richness and elegance. Embroidery in silver and gold appeared on gowns of faille and satin giving a delicate accent to the dim blurred tones of the material.

One sumptuous evening wrap of apricot velvet, which was draped about the shoulders in classic simplicity, had a lining of a faint shell pink silk. The tone of this lining was so delicate that the silk seemed to be white, with soft reflections caught from the velvet. Two other unusual evening wraps were made from dull black satin, one lined with white and the other with misty blue. High fur collars and wide fur cuffs were the only trimming, but by their rigid



A funny little gray dress, as cunning as it could be, barreled looking, and short enough to show the tassels on the funny little boots, was worn recently by Georgette

simplicity and exquisite lines these wraps deserved place in the ranks of "creations."

THE NEW JENNY MODELS

In December, the Maison Jenny, which has recently moved to new quarters on the Champs Élysées, showed a number of charming models which bore out Madame Jenny's reputation for creating gowns which are at once simple and extremely smart. Wide-flaring skirts were featured in these gowns (illustrated at the top of pages 17 and 18), which showed a tendency toward old-fashioned lines, a preference for extreme décolleté in evening gowns, and a fancy for diaphanous underskirts.

Since few *Américaines* care to come to Paris this winter for the customary visit to the rue de la Paix, some of the unemployed *midinettes* from the ateliers have hit upon an ingenious idea for bringing the very latest touches in Parisian fashions to the *Améri-*

caines. The manikins chosen to show the creations are five hundred lovely dolls! These minute models are leaving Paris under the chaperonage of one of the principal *ouvrières* responsible for their creation.

A number of Americans have returned to America for the holidays, among them Mrs. Harry Payne Whitney who expects to come back later in the new year to continue her work. The actual field of her labors when she returns has not as yet been settled, for many considerations are involved, so that much forethought is essential in order that the enterprise may be satisfactorily established.

Sincere regret is expressed over the departure of Mr. and Mrs. Myron T. Herrick. In the critical period through which France has passed, and is still passing, the American Ambassador and his wife have endeared themselves to all Parisians by their splendid cooperative work and indefatigable effort. Mr. William G. Sharp, who succeeds Mr. Herrick as American Am-



A sash, fringed and assiduously bent upon drawing the folds and folds and folds of the navy blue velvet-striped chiffon frock in about the old-gold slip, has "Alberte," the smartest of Beer's, afternoon gowns



A little bit of jacket adds a great deal of charm and opossum fur to the Beer model shown at the left



A little swaying motion, as though the wind waited it, characterizes this lovely Beer gown called "Polonaise." Of gray green faille embroidered in silver it had loose things like tunics and panels about it and was edged with dyed rat

bassador to France, is awaiting the arrival of his family before selecting a house.

CATCHING TOMMY NAPPING

An amusing story which is being told in Paris illustrates the camaraderie with which the soldiers of the Allies are regarded here. A certain "Tommy" of one of the crack regiments, obtained a twenty-four hours' leave of absence as a reward of merit for valorous conduct. His regiment was in action not very far from Paris, and the precious leave could point but in one direction. Reaching Paris, "Tommy" directed his steps towards the boulevards, and having discovered a café to his taste, installed himself on the terrace, and ordered a huge pot of tea, and sundry English muffins. With his pipe between his lips and his favorite beverage before him, he watched the passers-by with keen enjoyment. Dainty *midinettes* smiled and wafted him kisses, ragamuffins gazed at him with admiration, and women in crape gazed with pity.

Little by little, the warmth of the tea and the blissful comfort of a real chair got the better of "Tommy," and the boulevards and the passers-by faded into oblivion. Word was passed breathlessly from lip to lip, and the pedestrians slipped by noiselessly, casting sympathetic glances at the sleeping soldier on the terrace. Finally, one little French maid stole up to his table and laid a great bunch of violets beside the unfinished muffin. Then with infinite precaution other offerings followed; squares of choco-

late, packages of cigarettes, and gold wrapped cigars accumulated, until the table was filled.

Four long hours, "Tommy" slept, and when night had fallen and the precious leave was almost up, the blare of a motor horn brought him to his feet. His dazed and drowsy eyes fell upon the heaped-up gifts on his table, and with a characteristic grin, his khaki cap in hand, he acknowledged his thanks to the crowd, and jamming the numerous offerings into his capacious pockets, prepared for a Marathon to the railway station. At this critical juncture, a rubicund "cabby" hailed him with an enveloping smile and a gesture expressive of infinite good-will. Some one in the crowd tried to press a five-franc piece upon the genial *cocher* but he waved the money aside, and slapping "Cocotte" with the well-worn reins, called out, "I am helping him on the road to Berlin!" And the cab disappeared amidst the cheers of the crowd. G. H.



Miss Margaret Andrews (left), Miss Muriel Winthrop, Miss Camilla Morgan, Miss Harriette Post, Miss Mary Canfield, Miss Barbara Rutherford, and Miss Laura Canfield, alchemists who levied upon their friends a war-tax of hats, books, pictures, and what not to be turned into money at the "Little Belgium" relief shop



Photograph by Miss Johnston and Mrs. Kewitt

Miss Barbara Thaw, Miss Fredericka Peterson, Miss Katharine Thaw, Miss Olivia Erdmann, Miss Anna Ballard, and Miss Marietta Chapin, members of the Junior Committee of Mercy, which has set society such a pace in charity entertainments that theatrical managers accuse them of robbing the theatre boxes of their occupants

ALL FOR THE LOVE OF THE BELGIANS: THE NEW YORK DÉBUTANTES AND THEIR NOTABLE WAR CHARITIES

PERHAPS the most extraordinary feature of the present social season in New York is the way in which the young women have planned and managed a long series of charitable entertainments for the benefit of the Belgians. Their efforts in this direction have been so successful that some of the professional theatrical managers have attributed to them the present marked depression in the attendance at theatres.

The young women shown in the upper part of this page are snapped in the act of bringing a variety of wares to "Little Belgium," a war-

relief shop on Fifth Avenue, where they were—until Christmas—in daily attendance as sales-girls. The wherewithal to conduct the sales they procured merely for the asking; upon their friends they levied a war-tax of such articles as duplicate wedding presents and other superfluous good things to be sold to lucrative advantage.

The lower photograph on the page shows Miss Barbara Thaw and some of her co-workers on the Junior Committee of Mercy, which is at present organizing the "Vanity Fair," a charity fête, dance, and bazar which will be given at Sherry's on the evening of January 19

WHAT'S WHAT IN THE SOUTH

"PROVIDE enough white clothes and you will always look well dressed," was the advice one well-gowned woman gave another who was starting for the south. It is true that fresh immaculate white clothes, even if simple, prove the prettiest and most useful for most occasions. Indeed, the principal daytime costume of smart women in the south is a well-cut skirt and shirt and a charming variety of colored silk sweaters.

There is much art in wearing a shirt and skirt. To look smart, the hat, shoes, stockings, and all that is worn must be in harmony. The costumes sketched in the middle on page 22 and at the upper right on page 23 are both correct as to details. Sports are so universally the order of the day that even the woman who does not indulge in them dresses as if she did; therefore, the skirt and shirt are the first essentials to be considered.

WHAT'S NEW

What is new among these things for the south? is one of the first questions, and, oddly enough, in a season in which there is a dearth of novelty, there are some new things to take south—a full skirt, for instance, is one. The full skirt is new, yet it looks old-fashioned; the slim silhouette to which we are accustomed looks trimmer and, to the majority of women, smarter. Nevertheless, the full skirt is here in various models, not exaggerated models, but yet some with a decided flare at the bottom. This new full skirt comes in a new mate-

Under the Stress of War Our Own South Has Achieved a New Importance and So, in Meeting the Needs of Southward Travelers, Have Our Own Makers of Fashions

sleeves are set into the arm-hole with a row of machine stitching and are completed by a cuff fastened with a link. Cotton gabardine is used for the skirt, which not only has the new somewhat high waist-line, but is cut with the new flare. A yoke is suggested by the straps on the side

below which are slit pockets, which are rather a relief after the more usual patch pockets.

A soft flexible hat of black Milan straw trimmed with a sand colored plush scarf—a very useful and attractive hat for sports—completes the costume.

In the sketch in the middle on page 22 a striped handkerchief linen is used for the plain tailored waist, which may be worn with the neck open or high as shown. The skirt, a tailored model which may be had in tan covert cloth or in white linen, has at the front a set-in panel which is shorter than the rest of the skirt. This is not so noticeable in the skirt itself as in the sketch, as the lower edge merely shows an uneven line. The colored stockings with white ties, and the small hat of tan hemp trimmed with a black and white silk scarf sprinkled with gay flowers, are all in keeping with the tailored air of both waist and skirt.

FROM TOP TO TOE

High white buckskin shoes like those in the sketch at the right on page 22 will again be worn for the south, as they were last summer, and with them white woolen stockings are used by those women who do much exercising, as they are far more comfortable and lessen fatigue. Photographed in the middle at the bottom of page 23 are an excellent pair of high buckskin shoes which Spalding has imported, as well



The sports skirt of corduroy, which braves the severest jaunt on a mild morning, annexes a little bolero ally on the cooler mornings and transforms the sports skirt to a costume. This and the frock at the lower left from "Annette"



In spite of gentle murmurs of protest, this formal frock of gabardine goes right on up almost to the ears before it consents to add the final frill

rial as well as a new design, a cotton gabardine called Palm Beach cloth; it comes also, of course, in linen and fine ribbed piqué.

The new waists, too, are quite different from those of last season, although they have a distinct kinship with the more extreme models of the autumn. They are all along tailored lines, although the materials are soft. Notwithstanding the coldness with which the high neck has been received, it is persistently being shown, but with a compromise, as it is now shown in a "convertible" model; that is, it may be buttoned high around the throat or left open as in the waists which have been worn for the past few years. The open neck is so universally becoming, so comfortable, and has done so much to improve the throat, that women look with disfavor upon anything else. New materials have also sprung up, for waists; not really new ones, but old friends with new faces, such as the colonial striped handkerchief linen shown in the waist sketched on the figure in the middle of page 22. A glistening washable taffeta called *glacé merveilleux* is used for the waist sketched on the figure at the right on page 22. The model may be had at a very reasonable price in linen, if preferred. The neck may be buttoned high, as in the large sketch, or it may be left open to form revers, as in the smaller one. The



That its fashionable high waist-line may be the more noticed, this pink linen frock emphasizes it by white embroidery. From Alice Maynard



Lurking somewhat in the background, but nevertheless ever present, is a rival of all other wraps, the long, soft woolen sports coat. This one comes in string color, and in green and brown, and has a skirt portion that flares with the best of the flaring skirts, and a collar that plays up to the height of fashion. It must not go unnoted that the fulness of the skirt part is mostly at the sides, and that the corded belt curves down, then up

Ensemble, what's what in sports wear; analysis, white ties, colored stockings, a skirt shorter in one place than another at the bottom and pocketed at the top, a waist of striped handkerchief linen tailored to the most tailored degree, and, to top it off, a nonchalant hemp hat, small brimmed, and carelessly wearing a black and white silk scarf besprinkled with gay flowers. Coat, blouses, and skirts from Best & Co.; hats from Phipps

Whether she is a sportswoman or no, she dresses as if she were; though she be an onlooker she wears a skirt as severe as this one, buttoned and pocketed, and a waist as plain as this one, glistening white and of a washable taffeta called "glacé merveilleux." The only difference when she plays and when she does not, is that playing, her collar is probably worn down, and looking on, it is probably worn up for smartness

as an attractive Scotch golf stocking of wool cashmere in a delightful color combination of blue and tan, and a pair of white woolen stockings. This shop also specializes in the sportsmanlike high buckskin shoes and oxfords, in white for tennis and in tan for golf.

A less severe type of waist than the others illustrated is shown at the upper right on the opposite page. In this the fronts are laid in soft box plaits and the neck is finished with a soft little collar and revers of net lace, which are pretty with the Georgette crêpe of which the waist is made. The yoke skirt also has a soft

outline and is especially becoming to slender figures. The skirt may be had in white gabardine or linen. For the onlooker at games; this combination of Georgette crêpe waist and gabardine skirt would make a charming all-white morning or informal afternoon costume.

WITHOUT SWEATERS, NO SPORTS

It is with such clothes that the silk sweaters are attractive. Those in lovely vivid colors have, of course, been worn for the past two seasons, but even they present a novelty, which,

to be sure, was designed in Paris in the summer but which, because of the European war, is just now being shown in New York.

The black and white plaid sweater with the sash, sketched on page 23, is one new model, and another new one, not illustrated, comes in a solid color with the collar and cuffs in a checked or plaid design. If warmth is needed, as for motoring, the all-white sweater of silk wool shown on page 23 is excellent, especially as it has a close-fitting cap to match. The wool silk is a new material, light as a feather, but with considerable warmth.



Secure in the novelty of a combination of tan linen crash, blue taffeta, and blue suede, a suit for the southern season contentedly abides by conventional Russian lines. From "Annette"



Perchance a "norther" threatens or the motor freezes instead of "burns" the wind; then a sweater of white silk wool is just the thing, with, perhaps, a cap to match. This outfit, and shoes and stockings below, from A. G. Spalding & Bros.



For the onlooker at sports events the severe sports costume may be ameliorated by a Georgette crêpe collar and, on the skirt, a yoke. Waist, Alice Maynard; skirt, Mrs. Copeland

Although short coats or gay colored silk sweaters are used most in the south, a heavier coat for cool nights or bad weather is also essential. At the left on the opposite page is a coat with a wide loose collar which may be worn open or not. The material is a soft woolen which may be had in string color, green, or brown. The coat is made in a semifitted fashion with the fulness confined at the waist by three rows of cordings which slope up a trifle in the back. The skirt section is practically plain except at the sides where the fulness is concentrated. Side-fulness is a growing tendency and, as in this instance, is usually accompanied by sides a trifle shorter than the front and back.

With the coat is shown a fine white Milan hat with a turned-up brim so flexible that it may be adjusted at the tilt most becoming to the individual wearer. The only trimming of the hat is a narrow white velvet band around its crown. Such a hat is indispensable for sports wear.

OTHER THAN SPORTS CLOTHES

The afternoon gowns for the south are similar to the models of the winter, although the skirts are frankly fuller, and more attention than ever is paid to pockets. A new midseason tendency is the shorter waist-line, which, though it is used in tailored frocks, is perhaps prettiest in frocks of net and the other soft materials for afternoon wear.

In color, string or sand color, as it is called, is noticeable everywhere. It apparently sprang up in a night and has flared into a sudden rage which will hold till the spring, when, doubtless, a winter-like color will take its place. Deep dull green is in trimmings on hats and for belts, as well as dark navy blue with white or string color. Pink and blue are again shown in linen, but nothing is seen so much as white.

Heavy tan linen crash such as has always been popular is smart indeed



Plaid and sashed and worn with a cap that defies the most ingratiating wind that blows to alienate its affections is this new sweater of black and white silk. From L. P. Hollander & Co.



Beginning at the beginning of the sports costume, one enumerates high shoes and low shoes—buckskin and white and tan—and stockings usually woolen, and white or otherwise, as fancy dictates

in the suit illustrated at the upper left on this page. The coarse weave of the crash is particularly adapted to the Russian lines of the coat. The collar is trimmed with navy blue taffeta, and the high belt is of blue suede buttoned in the front.

FOR HOURS OF LEISURE

A coat-dress which would be serviceable for short trips is sketched at the top of page 21. Sand colored corduroy is used. There is a simple ripple skirt and a sleeveless jumper or jacket worn over a plain white waist of voile. This is a very practical dress as the skirt could be worn with any plain waist for walking or sports, and the jumper could be added when more warmth is required.

A linen frock suitable for general daytime wear is sketched at the lower right on page 21.

It is in a beautiful shade of pink, relieved by white hand-embroidery designed to bring out the long-waisted effect and to trim the pockets. This is a particularly wearable dress, and is pretty for Sunday morning wear or for informal luncheons.

WHITE, BUT FORMAL

Distinctly more formal is the gown of white gabardine shown at the lower left on page 21. It departs boldly from the V-neck, and even shows a guimpe with a high collar of sheer white batiste, finished around the top by a frill. The waist closes at the side back with cloth covered buttons, while across the front is a belt of blue metallic ribbon placed in a manner to suggest a bolero. The lines of the skirt are plain. This is a really delightful frock and one which would be found very useful both now and for the summer and, as the style is a conservative one for all its smartness, the frock will be in good style for wear in the summer season.

REDFERN SOUNDS A NEO-CLASSIC NOTE IN AN EVENING FROCK AND ENDORSES THE VOGUE OF SEQUINS IN ANOTHER FROCK AND IN A WRAP



Ever and anon there has been reiterated this season in the theme of the mode a single neo-classic note, such as is represented by a gown of delicate lace made over an underdress of pale pink satin, and hung with an overdress of diaphanous gauze. Hips and bust are girdled with bands of Roman embroidery of many fashioned beads worked upon velvet of a bright metallic blue



Little iridescent spangles sprinkle with glittering points of light the delicate lace of the overdress upon a gown of pink chiffon, and iridescent beads like sparkling raindrops strung upon invisible threads drip in a fringe from the pink chiffon tunic. Over the lace of the bodice is hung a drapery of chiffon which is folded in Greek fashion at the shoulders and caught with roses at the waist



Spangles and spangles and still more spangles has been the order of the mode until there has evolved the pailletted chiffon cloth of which is made a luxurious cape-like wrap; upon the gray surface of which not another glittering steel sequin could find place. Gray chiffon forms the lining; and the black velvet collar, which is cut circular in the back, forms two points to the waist in front

Photographs by Pierre

WITH FATHER KNICKERBOCKER'S DAUGHTERS

THE smart world—a trifle wearily—is still dancing and dining for charity. In fact, relief for the Belgians, the soldiers, or the "war child" has been for some time and is still the chief pastime of society.

The débutantes, of course, have had some share of attention, but they are certainly dividing the honors with the numerous charitable entertainments, which follow each other in quick succession, zealously patronized by various cliques which vie with each other in efforts to make the different undertakings successful. Both preceding and during the Christmas season there were held a few private balls, but in comparison with other years the number was small. These have taken place either at Sherry's or at the Ritz, with a few notable exceptions. One was Mrs. R. Fulton Cutting's ball, given at her residence for her daughter. The first of the Junior Assemblies and the two Sherry dances were as gay as ever, and one noted no lack of pretty dresses. In the most charming frocks, velvets vied with glittering pailletted frocks of tulle.

THE RUSSIAN FESTIVAL

Society, however, turned out *en masse* for the Russian Festival arranged by Miss Barbara Rutherford, and lunched, dined, and supped at Sherry's, where Mr. Sherry turned over the gross receipts of a day's business to the relief fund for war sufferers. Motors blocked the way the better part of the evening, bringing to dinner among others, Mrs. Hermann Oelrichs, Mrs. William K. Vanderbilt, Jr., Mrs. August Belmont, as well as many débutantes. The last show even more enthusiasm in dancing for charity than in knitting for it. A ball at the Ritz for

Working for Charity, and Stealing Away for a Bit of Play in the South, Thus Goes the Midwinter—a Peep behind the Closed Doors of the Dressmakers



Like a Scotch laddie's cap was the hat which topped a gown of black velvet with a mousseline frill at the back of the collar and a string of pearls at the front as the only truce to severity

the benefit of the "Big Sisters" was also a great success and was preceded by many dinners. Mrs. C. Oliver Iselin and Mrs. Ogden L. Mills were among those who attended; they are both interested in the charity of which Mrs. William K. Vanderbilt is president.

FEATHERS OF THE SOCIAL FLEDGLINGS

There are so many pretty young girls in New York nowadays—so pretty and so attractively gowned. They toil not, neither do they spin—unless knitting for the Belgians could be said to take the place of the proverbial spinning—but one needs must travel west of the sun and east of the moon to find such another array of frocks as those worn by these social fledglings.

A very charming dance frock was a gown of delicate pink tulle, noted at the first of the Saturday dances at Delmonico's, and shown at the lower left. The girl who wore it was as illusive as her frock. The only substantial things about the entire costume were the deep girdle of pink satin and the pink slippers which matched it. Billows of tulle formed the skirt and airy sash and out-

lined the corsage. Not the least clever thing about the gown was the double frill used in lieu of the sleeve. This frill encircled the arm midway between shoulder and elbow and left one in doubt as to whether there was anything between it and the double strand of pearls which formed the shoulder straps.

For daintiness what could rival the frock worn by a slender débutante a few nights ago at the opera? It is sketched at the lower right of this page. Nestling in her white tulle flounces, she waved her fan in time with the music. It was a pretty little fan of gold gauze bordered with ruby paillettes and suspended from her neck by a long pearl chain. Her tight fitted bodice of light green taffeta was topped by a prim plaited frill of white tulle, and wisps of tulle were drawn across the shoulders. A coquettish girdle of velvet ribbon was tied in the back with flaring loops and long ends that trailed down over the green-edged flounces, almost touching her golden heels.

THE WORLD STILL DANCES

Since the world has by no means left off dancing, it is not surprising that "Pandora's Box," in which charming Greek ballet over a hundred of the younger set took part, was such a pronounced success. It is notable in that it was one of the few large fêtes given for an American charity.

The opening of the Club de Vingt, which took place late in December under the direction of Mrs. R. W. Hawkesworth, was a great success. The building at 505 Madison Avenue, formerly William H. Vanderbilt's stable and lately transformed into a



The only substantial things about a costume of pink tulle, the young wearer of which was as delightfully illusive as the gown, were the girdle and slippers of pink satin



The oddest of little black velvet hats was worn low on the forehead of a pretty brown-haired woman seen taking tea the other afternoon at the Ritz. Two hatpins were its only ornament



Nestling in her white tulle flounces, Miss Demure waved her tiny fan of gold gauze bordered with ruby paillettes in time with the music at the opera the other night



Into a trunk labeled "Aiken," went a bewitchingly feminine frock of buff colored, black dotted muslin with quaint old-fashioned sleeves and a white jabot—an old favorite which has been promised a new lease of life

clubhouse, was crowded, as the smart world turned out *en masse*. So great was the attendance that the men could not check their hats, and those who had reserved tables had difficulty in obtaining them.

ABOUT TOWN

Notwithstanding the hue and cry about large hats, the small cap-like turban is worn by many smart women. Shaped like a peaked cap, but minus the peak, was a small hat worn by a charming brown-haired woman who was seen at the Ritz the other day. It was of black velvet posed low on the forehead, and two pearl ornaments—hatpins evidently—formed the only trimming. It is pictured in the small sketch at the bottom of page 25. To-day on the street a smart woman was seen wearing a hat of hunter's green velvet similar in shape, with two small pink roses, instead of hatpins, placed in front.

Very nearly related to the Scotch laddie's cap is the black velvet turban sketched at the top of page 25, which a very pretty woman wore recently at the Colony Club. Her gown was, if anything, more severe than the hat, as it was of black velvet with a high collar, relieved at the back by a high frill of white mousseline and in the front by pearls which dropped to the base of the throat.

BEHIND CLOSED DOORS

Though it is but occasionally that any really new model is shown, this is a season when much is going on behind closed doors. Some of the more prominent importers have already made one trip to Paris, bringing back, if not models, at least ideas, which may be found still in grief-stricken Paris. They are already making a second trip to see the openings of such houses as Chéruit, Paquin, Beer, Premet, Callot, and Lan-

vin, who have written their American patrons that they will have models ready in January.

One of the most prominent of the New York firms has now afternoon models which are reminiscent of 1830, but naturally adapted to the life of to-day. The skirts are full, the bodices tight, and in many instances, pointed, with sloping shoulder lines suggested by cut or drapery. Materials naturally may have a suggestion of stiffness about them, so that failles and taffetas fall into an appropriate place in the scheme of the fashions. Also comes the word that the same idea is worked out with the Russian peasant costume as an inspiration; again the skirts are full and the bodices are of a closer type than we have had, laced with a golden cord at the sides and front. The motif of a full apron is cleverly worked into the cut of the frock itself.

BEHIND THE SCENES AT THE DRESSMAKERS

The prominent New York dressmakers are, of course, planning to attend the Paris openings, and even if the showings are small, they are sure of finding some lovely things. Jeanne Dimelow feels that the French couturiers are probably working, to some extent, with the material on hand, and that the French in such a crisis as the present one, grief-stricken as they are, will tend toward simplicity in their creations. Extreme novelties are not so likely to appear, as the designers are handicapped by the lack of abundant new textiles and the absence of their regulation working force. New and lovely things will be shown, but the character of the models will undoubtedly be influenced by the stress of the times. Miss Dimelow herself is working along the new lines in gowns of net in dark interesting shades over self color, which are charming for luncheon or afternoon wear. They have a lightness of texture which is delightful, and, though they are appropriate for town, they are very smart for California, Aiken, or the south, whither women are betaking themselves, carrying their knitting with them, and, perhaps, also those marvelous little contrivances which roll bandages so quickly and so well, and which may be easily adjusted to a table.

FORERUNNERS OF A NEW TYPE OF FROCK

Henri Bendel is ever in the van of the mode. He is now making of taffeta covered with organdy and trimmed with lace some dance frocks for the south. Frocks of this type, which are the forerunner of the new movement, lend to the wearer a youthful, summer-time air which is wholly delightful. Though short, a black evening gown shown by him recently, uniquely combined dignity with youth in a long-waisted model with a full double skirt, which was trimmed at the waist and shoulders with black paillettes and relieved at the neck by white tulle. A pink linen suit with a flared skirt and a hip-length, belted coat showed a distinctly new idea in the pink satin braiding used to trim it, while another model had a plaited skirt of a blue and white checked faille and a semifitted, belted coat of blue taffeta trimmed with a collar and cuffs of white satin.

Stein and Blaine will make for the spring a very interesting model which has a many gored skirt that flares only on the sides, where it falls in undeniable ripples. The skirt is not extremely full however, as it measures but two and one half yards around the bottom. The coat worn with it is of hip length and naturally flares at the sides to correspond with the skirt. It is very chic, and is a happy compromise between the very full and the very tight skirt.

WHAT OF THE EMPIRE LINE?

Among the dresses which Mollie O'Hara is making for the midseason is a particularly pretty one of white and silver. The underdress is of white with a flared, full-length overskirt of silver lace. The new feature of it is the higher waistline, for this gown shows what is almost an Empire line rather accentuated by a broad girdle of Nattier blue velvet. The little bodice, what there is of it, is also of silver lace with two bands of rhinestones forming the shoulder straps, and two bands dropping over the top of the arm. The neck is cut square and is rather low; the line is very becoming. Although the front of the skirt is plain and flares, a garland of roses is dropped across the back at about the hips, making an attractive downward line.

Many of the new dresses which Miss O'Hara is making for evening wear are of light material

and of transparent metal laces. The new tendencies for street suits point to a hip-length coat with considerable fulness below the waist-line and skirts which take a flaring line. Some are circular models and some gored, but there is little question of fulness, even though a straight line is maintained.

In contrast to the flared coat is one seen at the establishment of a smart tailor. This is straight and box-like and very youthful. This type of coat calls for exceptionally good workmanship, but is extremely smart when correctly made. Sometimes the coat is fastened with a single row of buttons which go from the neck to the waist-line, below which the sides of the coat are sloped off slightly towards the hips, giving a dapper effect that is very chic.

FOR TRUNKS LABELED "FLORIDA"

Two models to go into trunks labeled "Florida" are sketched on this page. The first, pictured at the lower right, is of gray linen with splashes of yellow and black embroidery. The girdle and cravat are of black varnished leather, and the top of the collar is of white muslin. With a broad brim of sheer white muslin the large hat combines a draped crown of black velvet. The parasol is of yellow muslin with a stick of ebony.

Of a softer type is the frock pictured at the upper left. It is made of buff muslin with black dots in two sizes. In the waist the V neck is successfully routed and gives place to a round one outlined by a standing collar of white tulle which sets away from the throat. The frill which is dear to woman appears as a plaited jabot and gives at the face the touch of white on which so often the becomingness of a dress hinges. The long-waisted bodice shows full peplums from which the full skirt falls naturally and prettily.



Splashes of yellow and black embroidery lend color to a simple high-collared frock of gray linen, with a belt and cravat of black varnished leather and a ruff of white muslin to make an already high collar still higher

IN THE SETTING OF A WHITE-PILLARED,
PAGAN GARDEN, THE YOUNGER SET DANCED
THE BALLET OF "PANDORA'S BOX," FOR—
NEED IT BE SAID? — SWEET CHARITY



Quickened to life by the coming of Epimetheus, the slender, graceful Pandora, fashioned, according to the story, by a worker in gold, and charmingly played by Mrs. Frederick Dalziel, lifts the lid of the fateful box and sets free all the grievous ills of the world



Miss Anna Wright, daughter of the Countess del Sera, was one of the fair young dancers who appeared in the moonlight which flooded the white-pillared, laurel-hung garden of the pagan "Pandora," into which the Seventh Regiment Armory had been transformed



As "Rory Hours," Miss Audrey Osborn and Miss Vouletti Proctor, Miss May Harriman and Miss Mercedes de Acosta, danced with a charm to which none but the veiled Pandora remained oblivious



Among the jealous goddesses who strove to waken the sculptured Pandora to life and the pursuit of trouble were "Hera," played by Miss Hildreth Burton Smith, and "Athene," played by Miss Marjorie Curtis



Photographs by Aimé Dupont and White

In the ballet of the "Playmates" appeared Miss Rhoda Tanner, Miss Caryl Hackstaff, Miss Dorothy Battie, and many of the most graceful dancers in the younger set. The performance was given for the benefit of the Vacation Committee of the Women's Department of the National Civic Federation



Miss Edith Wyman, making her "Iris" first in Lady Elliot roles, then in roles of other, read with her accustomed exquisite intonation the lines anticipating each of the episodes of the Pandora story



A boon to the shopper are the compartments set in the back of the front seat, in the White Thirty. The running-board is cleared and the door of the tool-box, now set under the car, may be seen above the running-board

THE ESTHETICS OF THE MOTOR-CAR

TIME was, within the range of a none too extensive memory, when one was forced to look to Europe each season for at least the smaller novelties in motor accessories, those additions and subtractions in body and appointments which are small individually, but collectively are large in their influence on comfort. That condition was changing before the present season of war, but with the shutting off, in large measure, of the importation of cars, the final step was forced. The most impressive feature, indeed, of the big New York Automobile Shows, held last month by the American car manufacturers and body builders, was the emphasis laid on these small details of luxury and comfort.

LUXURY BECOMES NECESSITY

The motor-car has passed from the category of a pleasant luxury to that of an every-day necessity, and within it no small proportion of one's time is spent. With this transition has come a great change in the appearance of the car both inside and out. People are no longer especially interested in the mechanical problems involved in the carriage without horses. It is recognized that, speaking generally, the motor will run rather more perfectly and satisfactorily than a bracelet watch. The paramount questions now are what the outside appearance shall be and how complete shall be the interior fittings and the provisions for ease and esthetic enjoyment.

As to the exterior of the car of 1915, the most notable feature is refinement

Since Practical Problems Are Solved, and Mechanically the Motor Now Runs like Clockwork, the Designers Turn Their Attention to the Demands of Beauty, Comfort, and Convenience

of line, and this applies to the whole car from headlight to tail lamp and from tire to roof. There is evident in the new cars a nice sense of proportion and balance, and the awkwardness and the impression of topheaviness, once so disturbing in enclosed cars especially, have been entirely done away with. This effect of long flowing lines is heightened by hanging the car bodies low and by smoothing out every possible angle and sharp corner. The result is assuredly pleasing to the eye. The superstructure of the car has become not a fortuitous addition but a natural and easy outgrowth of the frame or chassis; symmetry has become a leading aim. In the enclosed cars—coupsés, sedans, limousines, and landaulets—the

roofs this year show sweeping curves and rounded corners. The touring-cars have lower seat backs and lower sides than heretofore and in some cars the upholstery is kept below the edges of the body, which leaves the top lines very neat and

smooth. In both open and closed models, the long sweeping "cowl," or junction between the hood of the car and the body, has been accentuated. This is one of the features of the "streamline" design so much in evidence, and whatever effect it may have upon such a dry and technical matter as wind resistance—to overcome which the streamline idea was evolved—it means much for the symmetry of the car.

These matters of line improvement go hand in hand with utility, and the cars of to-day go far to support the contention that what is beautiful is also useful. The low hanging of the bodies has brought the steps nearer to the ground and added greatly to the ease of entering and leaving the

cars. Another improvement in appearance has also made for added convenience; this is the complete clearing of the running-boards from such obstructions as tool-boxes, racks for spare tires, and the like. A step forward in this direction was taken last year, and the ground gained then has been more than held in the present season. It is only one of the little things, but it is important, for these impedimenta were always in the way when there were heavy wraps to manage.

THEIR EXITS AND THEIR ENTRANCES

Not a few of the season's advances are, indeed, connected with the entrance to or exit from the car. Perhaps this has been regarded



An unusual combination of limousine and open car is this model. On an Itala chassis is mounted a Springfield Metal Body, the side windows of which may be removed, as shown, so that abundant air is obtained

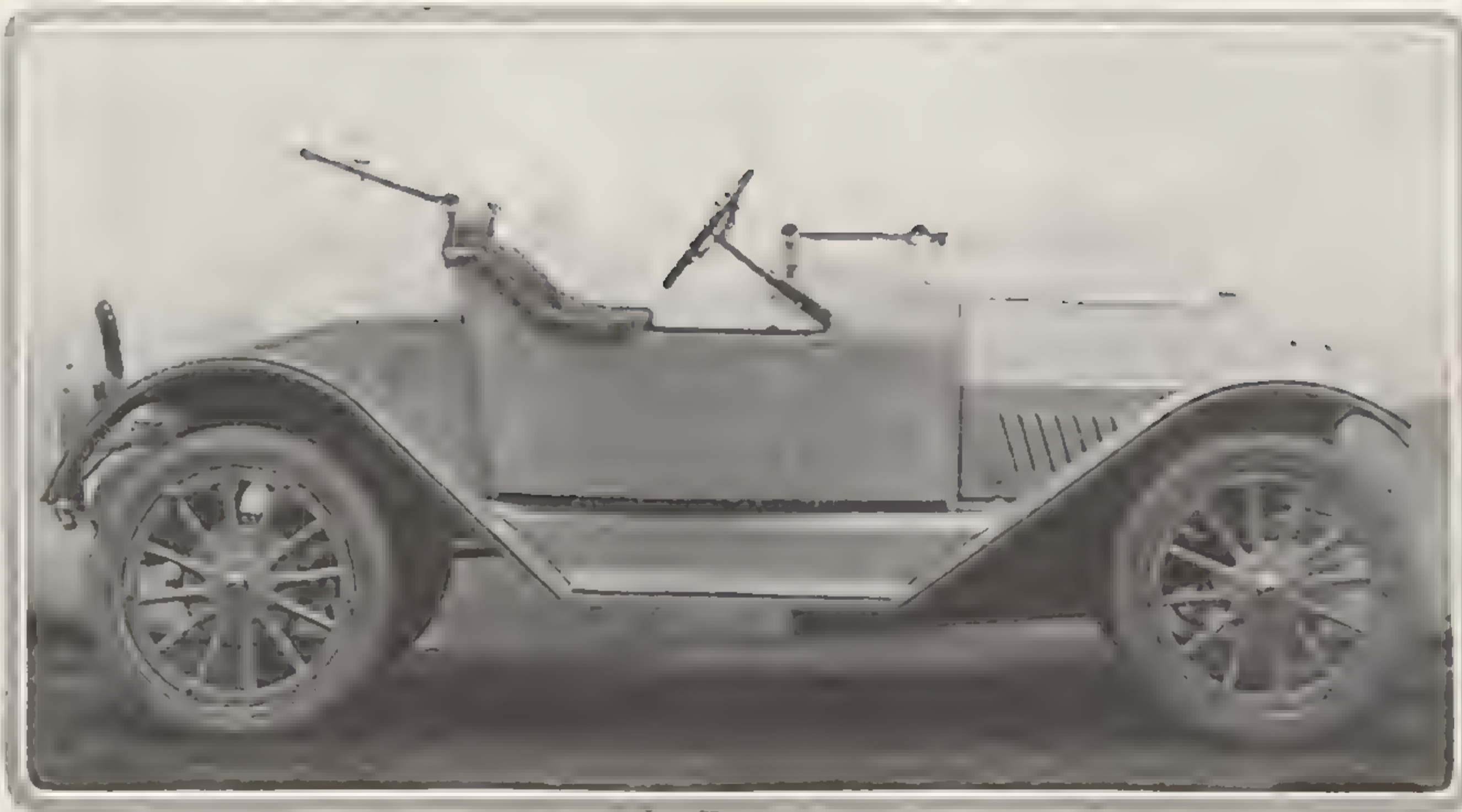
by the designers as a proper starting-point for their efforts. At any rate, it has evidently occupied much of their attention, and with advantageous results. Doors are wider than in former years; they also swing back farther, and—a bit of real foresight—they are often provided with little bumpers so that they may not mar the glistening varnish. On the open cars, the door handles are usually on the inside only, and they are so placed as to be convenient to the hand. This arrangement has the great advantage of leaving the exterior free from the knobs and projections which would otherwise mar the harmony of line in the car body.

Provision has been made in most of the closed bodies this year to illuminate the running-boards when the doors are open. This is achieved either by special step lights actuated by an automatic switch connected with the doors, or by lights set in the back of the front seat that are also switched on by the door action. This feature is but one of several which the automobile has borrowed from the house, for it is easy to remember the satisfaction with which we welcomed the switches, attached to closet doors in home or hotel, which turned on a light within when they were opened. The interior lighting for the limousine and the landaulet has been modified and improved this season, also.

CLOTH FOR LEATHER

An important consideration in the mind of the builder of closed automobile bodies and a matter of even more importance to the user of them is the choice of seat covers and linings. The tendency in recent years has been to abandon leather in favor of cloth for this purpose, and this tendency is even more marked this season. Of course, the choice of color is largely a matter of taste, but the standard grays and fawns are certainly most popular. Whip-cords and hard, finely checked weaves are widely used, as well as the smooth broadcloths. With broadcloth, wonderfully soft effects are obtained, notably in cars finished in light fawn, rich brown, blue, or dark bottle green. It goes without saying that the silk binding cords and the paint harmonize with the various color effects, and that the wood chosen for such things as toilet cases is one that blends with the general scheme. In some instances these cases of various sorts are cloth-covered like the rest of the body, and this arrangement is rather a pleasant change from the more usual cabinet work.

At least one builder this year has carried the idea of smooth surfaces, so noticeable in the exteriors, into the interior of his closed cars. Recesses in the sides of this



No "fair-weather friend" is the Chevrolet runabout, for it guards from storm by a top which attaches to the hinged dust-shield back of the seat and connects it with the wind-shield in front



The umbrella rack of the Moline-Knight limousine takes into consideration the fact that umbrellas are wet, and provides a water drain



One solution of the problem of extra passengers consists of folding seats in the back of the driver's seat, as in this body by the Holbrook Company, mounted on a Locomobile chassis

car, concealed by snugly fitting doors, which are covered with the same material as the body lining, contain all the little impedimenta such as perfume bottles, card-cases, and cigarette lighters. It would be difficult to tell from the appearance of the interior that there was anything beneath the surface of the cloth.

The use of cloth upholstery, formerly confined to the limousine, is extending to the open car as well, and a number of the leading makers were represented at the shows by touring-cars and roadsters finished in cloth instead of in leather. The advantages claimed for this kind

of upholstery are that the cloth is less chilling in winter and less scorching in summer than leather and also that it is not slippery. A rather striking variation of the cloth-trimmed open car is a model in which cloth is the upholstery material for the tonneau, while leather is used for the driver's seat.

THE SEDAN CAR

Much may be said in praise of the interior arrangement of this season's cars. Designers have had the courage, in many cases, to depart from the conventional rigid division between the tonneau and the driver's compartment, and the development of the sedan or inside-drive car has been the result. In carrying out this scheme, various devices have been employed, all of which aim at greater sociability and freedom of movement within the car. Of course, this applies only to the type of machine which is intended to be driven by the owner, not to the car to be piloted by a chauffeur. The front seats have been divided by a passageway in some instances; in others, one of the two front chairs has been pivoted, so that it may be swung around to allow easy passage from the forward part of the car to the tonneau and vice versa. Such an arrangement allows the occupants to change places readily—a thing highly desirable during a long trip—and also permits the passengers in the front seat to make use of the tonneau doors.

Much ingenuity has also been shown this season in the management of the extra chairs of the tonneau. The aim, of course, is to have them as little as possible in the way when they are not in use, and at the same time to have them sufficiently large and firm to be comfortable. Those whose motoring experience goes back but a few seasons will remember the cramped sensation which the occupants of the rear seat felt when these extra chairs were swung back against the side of the car, for they even made it a nuisance to get out of the machine in some cases. That sort of thing has been done



The plaiting of the upholstery material and the well-designed seat give an air of exceptional comfort to this Marmon limousine. An electric megaphone at one side communicates with the chauffeur



The exceptionally complete and pleasing interior fittings of this Baker Electric were designed by no less a person than Paul Poirer. The lighting is noteworthy



For the owner-driven car it would be difficult to surpass the comfort and convenience of the Packard "salon" limousine, which removes the barrier between driver and passengers by folding seats

away with in large measure now, and the seats either disappear altogether into the floor and the back of the front seat, or they fold away so snugly against the latter that they are not in the least in the way. In the majority of bodies, these extra seats are really armchairs with arms which fold like the rest of the chair, and they are entirely comfortable to ride in even for a long trip.

THE MACHINE DE LUXE

Perhaps the most notable refinements of the season, however, are to be found in the small fittings of the machine de luxe. This is a broad term now, for cars with great completeness of appointment can be had at present for a price which would not have purchased an inferior chassis but a short time ago. The 1915 enclosed car of the best type really contains all the essential fittings of the boudoir, the living-room, and the hall, compressed into small compass and put in the most convenient position. Toilet cases, for instance, are elaborately complete; they contain perfume bottles, mirrors, vanity cases, hairpin boxes, and many other useful trifles. In addition to these toilet fittings many cars carry writing tablets, pencils, card-cases, veil compartments, hat and parcel racks, and holders for books or magazines. Many also have electric cigar lighters with rests and ashtrays.

Robe rails are fitted on all cars. Some are flexible and others are of metal, either plain or covered with leather or cloth. Umbrella holders are handy additions to the equipment and even they have come in for a share of improvement. The holders of yore, when there were any, were merely intended to keep the umbrella from falling down; they permitted it to make as much of a pool on the floor of the car as the degree of wetness dictated. Apparently those who planned these racks had forgotten that umbrellas were ever to get wet. The rack of to-day, however, is provided with a drain to carry the water through the floor of the car.

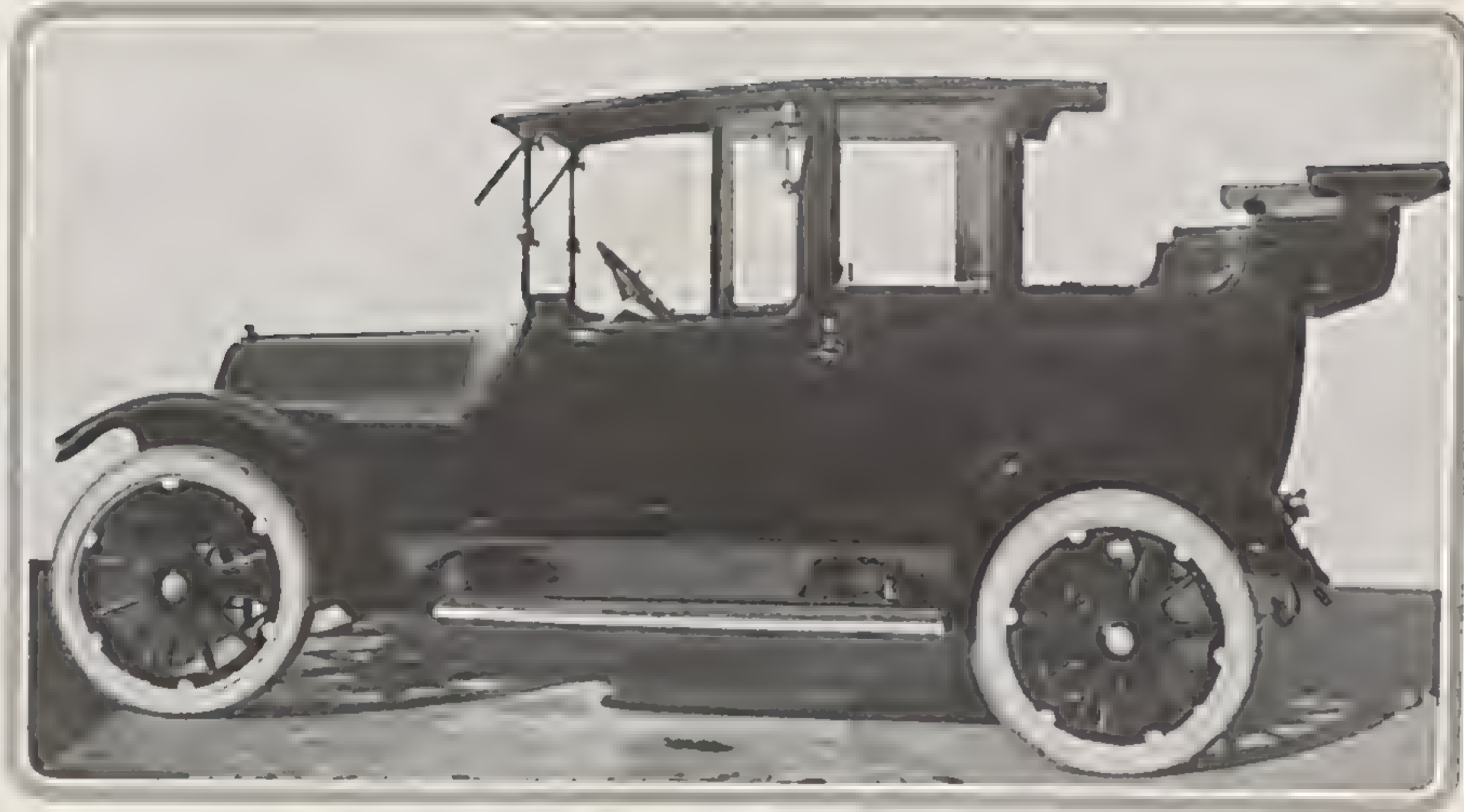
AUTOMOBILE TELEPHONES

In still another matter the new cars show a real advance. This is in facilitating communication from owner to chauffeur in the limousine or brougham, and obviating the annoying necessity of opening the car door in the dust or rain to shout directions. This problem has resisted many attempts at solution; the perforation in the front glass, covered with a little flap of glass like the tag on a keyhole, and the old-fashioned speaking-tube, inherited from the horse cab, have both been used. Far better for the purpose, however, are the tube with a horn bulb attached and the electric megaphone or interior telephone of this season's cars. With the latter, one simply lifts the transmitter, and speaks as into a telephone.

Lack of space forbids description of the hundred and one things in the 1915 cars which make it easy to handle by the woman motorist. Self-starters are universal and there are electric gear shifts and even electric brakes for those who wish them. The most notable thing about



"Watch your speed" is an admonitory thought inspired by this London motor mascot



Because it provides in entirely adequate fashion for fair weather and foul, the landaulet is one of the most popular car bodies. This one is mounted on an Overland chassis



That favorite of the woman who drives, the electric coupe, appears with perfection of equipment and much distinction in the Ohio Electric



The war has revived in London the use of the motor mascot and among the war motifs, the British lion is one in high favor. Mascots by Elkington & Co.



By March, who did the famous equestrian statue of the war secretary which is in Calcutta, is a statuette of Lord Kitchener irresistible to the English motorist

the new models in this particular, however, is the way in which not only all the control levers and switches, but also all the instruments and gages have been placed near the steering-wheel, in the most convenient location for both eye and hand. Things like tops and curtains are at last almost absurdly easy to operate, and the gasoline car really approximates the electric in simplicity. REGINALD MCL. CLEVELAND



Member of the nobility in motors is this Rolls-Royce with sedan (inside-driven) body by Fleetwood of London. A fine sense of proportion governed its construction, and the cowl lights and the extra wide doors are both points worthy of notice



The distinction of lines of the Rolls-Royce car shown at the left is evident in this photograph of the car taken as it was descending a hill

THE ETIQUETTE OF MOTOR ATTENDANCE

CONVEYANCES of distinction fitted with such luxurious appointments as the age and the country afforded have ever been the prerogative of wealth and high degree. The maharajah of the east travels in a superb howdah, on a camel or an elephant; the rulers of Rome used chariots drawn by four horses; and the monarchs and beauties of the French court had nothing less than a golden coach with four horses and with outriders magnificently mounted to announce their approach.

LIKE AGE, LIKE VEHICLE

Though these equipages appear picturesque from a distance, they are outdone not only in elegance, but in comfort and luxury, by the modern motor-car. To this luxury-loving age, the perfectly appointed car is most appropriate. Its interior is as dainty as a boudoir, as solidly comfortable as a library, while beneath its beautiful appearance is concealed the power to annihilate the old enemies, time and space. Even the elements beat in unavailing onslaught, as the motor runs through rain and wind, for snow alone impedes its progress.

The smartness of a car depends largely on its attendants. A code of etiquette has gradually been evolved which assigns definite duties to chauffeur and footman, and demands the smart appearance associated with the stiff-backed, irreproachable English coachman and footman. In the beginning of this motor age, the average chauffeur erroneously imagined that a knowledge of mechanics was all that was required of him and that a smart appearance was unessential. Two factors aided in overcoming this: the natural alertness of the mechanic, who soon realized that he must combine appearance with efficiency, and the fact that the coachman, in self-defense,

Thus and So Must Be the Livery, with Due Regard to Weather and to Place, and Even More Strictly So and Thus Must Be the Bearing and the Service of the Chauffeur and Footman



For winter in town, livery may be of green or other dark colored box-cloth, with double-breasted coats finished with velvet collars and trimmed with rows of metal buttons which taper to the waist. A very smart touch is given by having the chauffeur and footman of the same height. Mrs. Hermann Oelrichs's car and liveries

turned chauffeur. The manners and the livery of chauffeur and footman are now irreproachable.

SUITABILITY, FIRST REQUISITE

The kind of livery worn by chauffeur and footman is necessarily determined by the use to which the motor is put. One livery is required for the more formal use of town or fashionable country life, another for touring, and still another for cold or stormy weather. A well-turned-out motor-car for town use at this season is that which appears in the illustration at the top of this page, which shows the car drawn up before the town house. Chauffeur and footman wear liveries similar in every detail. The men are of the same height, so that the caps of both are level.

The livery illustrated consists of double-breasted, green box-cloth overcoats with velvet collars and with two rows of metal buttons which taper toward the waistline. The caps, which match the overcoats, have black patent leather vizors. High white standing collars, white kid gloves, and black, laced shoes worn with black leather leggings are other important essentials for giving the right appearance. The collar must be high and the gloves and the shoes in irreproachable condition. A few ultrasmart women still use the top-hat and top-boots which are the correct thing for an English footman, but the majority dress the second man and the chauffeur exactly alike.

While the car is waiting at shops, theatres, or elsewhere, the footman stands beside it, and when the owner is coming to enter it, he stands at attention at the door with the fur robe over his arm, as in the illustration at the lower left corner of this page. In crowded thoroughfares for shopping or at the opera or theatre, the footman stands at the entrance of the shop or theatre so that he may go for

the car if there is a long line. He finds it and returns with it. At the lower right corner of this page is shown the footman holding the door of the motor open, ready for the passengers to enter. His next duty is to adjust the robe comfortably, then to take the directions, and to spring to his place beside the chauffeur as quickly as possible.

DOING DOUBLE DUTY

When there is no footman, the chauffeur assumes part of the footman's duties. He should descend from the driving seat, open the door of the motor, adjust the robe after the occupants have entered, and, when he has received his directions, take his place again at the wheel. When calls are being made, he should take the cards



As the owner of the motor descends the steps to the car, the footman stands at attention with the robe, perfectly folded, over his left arm and with his right hand ready on the handle of the door



The next step in the drama of a correct footman: the rug must be quickly and deftly wrapped about the occupants, orders taken, and in a twinkling of the eye the footman must be beside the chauffeur



The equipment for rainy days consists of a long coat and a cap of black rubberized cloth, stout and irreproachable shoes, knitted gloves, and—indispensable adjunct—an umbrella for the passengers. Bowe & Seligman

to the door, and, in the case of rain, he should hold the umbrella over the passengers as they alight and enter the house. After the theatre or opera he frequently comes to the entrance, to facilitate bringing the motor when it is required. In addition to this, it is his duty to keep the car in order and do the minor repairs himself. In some cases, however, he is allowed an assistant who relieves him of the work in the garage. In appearance, both chauffeur and footman must be clean shaven and well groomed, and must have closely cut hair.

Other livery appropriate for town wear is illustrated at the top of this page on the right. This overcoat is of a new material which is replacing the box-cloth, which has hitherto been used so much. It is an English kerseymere, which comes in good dark shades and has the great advantage of being soft and pliable. The best lining for the overcoats of chauffeur and footman is a soft fleece fabric which gives warmth without weight. The fur on the collar in this instance is Persian lamb, which is preferred by the conservative, although electric seal, dyed otter, and beaver are also shown this season and have been selected by fashionable people. Dull black bone buttons with polished rims or buttons with cloth centers and rims of leather or of plated gold or silver are very new. Round caps of fur which match the fur used on the coat may replace the cap with a vizor, although the latter is in more general use.

THE SMARTNESS OF SEVERITY

In cut, the overcoats are always severe, and this season they are worn rather shorter than formerly, which adds greatly to the smartness of the appearance. A new feature in the chauffeur's coat is a sideplait which spreads when the man is seated so that the coat covers the legs and acts as a robe.

The color of livery depends on individual taste, but dark tones are preferable. With black cars, a black, blue, or dark gray livery is used, while with a maroon or a green car,

the livery may match the car and be trimmed with velvet, or in the winter with fur.

For extremely cold weather either in town or in country, fur coats may be worn. Natural seal and raccoon are both used extensively. Smart raccoon coats, worn by both chauffeur and footman, are shown in the illustration at the bottom of this page. These coats replace the heavy overcoat in severe weather, but the cap, gloves, leggings, and shoes are the same as those



For chauffeur and footman, a dark box-cloth overcoat, high shoes, leather gaiters, white gloves, and high white collar are correct

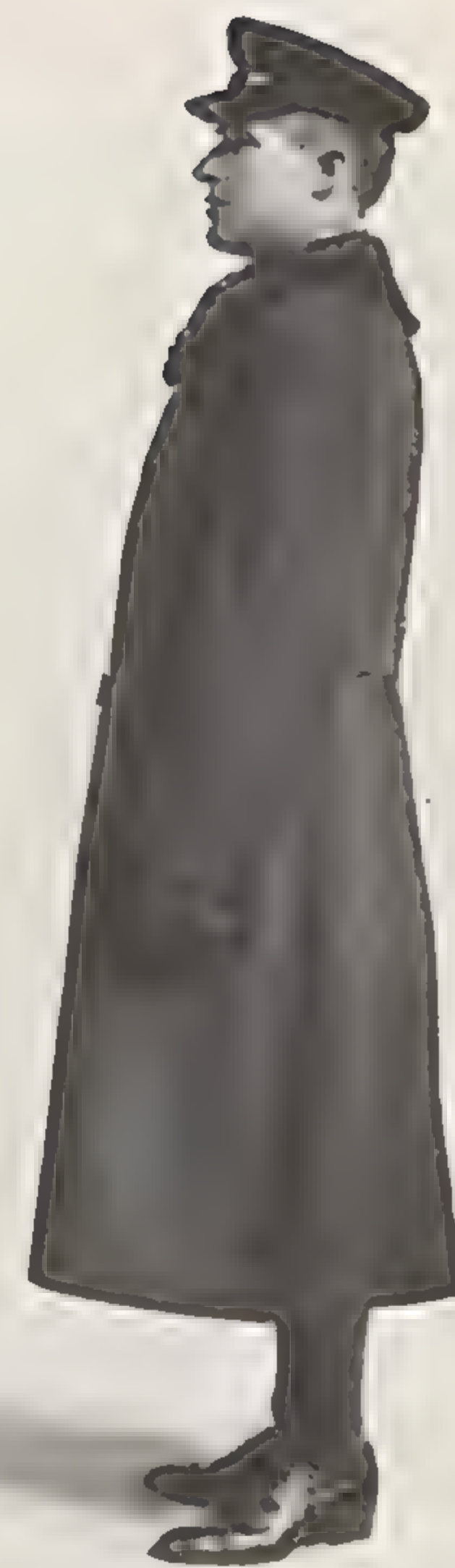
worn with a cloth overcoat, except that a fur cap may be used instead of the cloth cap with a vizor.

TO FACE THE STORM

The raincoat of black rubberized cloth, plain and double-breasted, which is shown at the top of this page at the left, is the correct attire for chauffeur and footman in rainy weather. A rubberized cap, which suggests a small "sou'-wester," with a brim which droops over the face, is being shown this winter, but it may be used only in very bad weather as it is too informal to look well except in an unusually severe storm. Knitted gloves are worn with this storm livery. The footman carries an umbrella to hold over the passengers as they leave or enter the car.



Raccoon in natural color is one of the accepted furs for the coats which replace the cloth overcoats in extremely severe weather. A fur cap may replace the vizored cloth cap, but the rest of the costume remains the same



This season the overcoat is a little shorter, and consequently much smarter, than in former years. Persian lamb is preferred for the collar, though other furs may be used, and the cap is usually cloth. Bowe & Seligman

This umbrella is of silk on a thirty-two-inch frame, and is finished with a ring so that it may be hung up in the garage.

For touring, which, of course, is not usual in the north in winter, a less formal livery is correct. Gray whip-cord in a very severe cut is most satisfactory as it withstands dust and wear. The coat, which is short in this more informal livery, is usually single-breasted. With it, knickerbockers are worn, with black leggings and laced shoes. As in formal livery, the white linen collar should be a high standing one, which shows distinctly above the plain collar of the coat. The cap, which matches the coat in color, has a patent leather vizor, and the gloves are black or tan. When a family is in mourning, the correct livery is all black.

A WORD ON MOTOR FITTINGS

The inside of the smart car to-day is not only immaculate, but luxurious and beautiful. No matter how dark the exterior, the interior may be light, and many smart cars are lined with buff bedford cord. This not only makes a becoming background, but protects the lightest dresses. A rack at the front of the car is equipped with a vanity case, often in beautiful enamel, a card-case, pencils, pads, and a clock of rare design. Although such articles may be exquisite and costly, they must not be over-ornate, for elaboration is out of keeping with a car. For this reason the cases which are covered with cloth to match the lining of the car or are of wood, like the woodwork in it, are especially desirable. Simplicity and distinction should be the aim. It is, also, not considered in good taste to have flowers in the car. The custom, which was started in Paris by the demi-monde, has not met with favor by smart women. Quite aside from its origin, there is something about it which seems out of place, and it is generally conceded that it crosses that hair-line which divides the smart from the ultra.



Three photographs copyrighted by Lillie Charles

Millicent, Duchess of Sutherland, who acted as Red Cross nurse in Brussels, Mons, and in Namur, where she was present during the siege, was recently married to Major Percy Desmond Fitzgerald, D.S.O., 11th Hussars. They have now departed for France



The engagement of Lady Jean Cochrane, daughter of the twelfth earl of Dundonald, one of the oldest earldoms in England, to Lord Herbert Hervey, brother of the Marquis of Bristol, has been announced



A recent photograph of the Viscountess Errington, formerly Lady Ruby Elliot, one of the many titled Englishwomen who have made many personal friends in America. The Viscount Errington is the eldest son and heir of the Earl of Cromer



The Viscountess Curzon, wife of the heir of Lord Howe, considered one of the most beautiful women in London society, photographed with her little son, for whom King Edward VII stood sponsor and who will succeed to the earldom. Lord Curzon is a commander in the naval reserve, and Lady Curzon, like practically all the Englishwomen of title, is giving her entire time to war relief work

TITLED ENGLISHWOMEN WHO, BY THEIR HUMANITARIAN WORK, ARE STRIVING TO
LIGHTEN THE DOING OF THAT DUTY WHICH ENGLAND EXPECTS OF EVERY MAN



MRS. EDMUND S. TWINING, JR.

Mrs. Twining, formerly Miss Ursula Wolcott Brown, daughter of Mr. G. Hunter Brown, was married in St. Bartholomew's Church, New York, on November 19. Mr. and Mrs. Twining spent part of the winter season at Hot Springs, Virginia, and later traveled through the south. They will make their home with the Long Island set

THE POOR LITTLE RICH CHILDREN

Law Legislates and Prophets Prophecy against Overworking the Children of the Poor, but neither the Law nor the Prophets Prevent Our Making of the Poor Little Rich Girl a Goggled Manikin Stuffed with Polysyllables

LAWS in most states of the Union protect the children of the poor from employment in hazardous trades and from overwork in other occupations. Inspectors are paid to aid in the enforcement of these laws, and volunteer committees visit the homes of the poor to show parents why they should not perjure themselves in order to make wage-earners of their children before they attain the legal age. In some places the public school authorities cooperate with the judicial and administrative authorities to protect the working child from exploitation by parents or employers. No legislator, however, concerns himself with the burdens imposed upon the children of the richer classes by home, school, and social life. No civic inspector sees to it that children in comfortable homes are not overdriven with studies, perplexed with the acquisition of accomplishments, and distracted with pleasures that make perilous demands upon their physical endurance and nervous energy. We assume that parents not subject to severe economic strain have abundant wisdom for the rearing of their offspring.

MEANWHILE, however, the sick hurry of American life has invaded the nursery and claimed its little victims. Our universal adult cry of "too busy" echoes in melancholy chorus from the lips of childhood, and the strenuous life begins long before children have left the preparatory school; leisure threatens to become a lost possession of childhood. Girls and boys of twelve and fourteen have "engagements" morning, noon, and evening. When the school day ends there is a music lesson one afternoon, a dancing lesson another, French conversation a third, and perhaps the gymnasium or something else a fourth, with the periodical demands of dressmaker, dentist, and heaven knows what other ministers to health, taste, or personal decoration.

ONE father of a youthful prodigy declares, with what may be suspected for mock humility, that all children can be made like his domestic marvel, and we hear of a girl not yet in her teens who knows eight languages besides most of the sciences and some of the arts. A few parents seem to be seriously entertaining the notion that childhood, as it is commonly understood, may be abolished. The infant mind is to acquire, somewhere between the ages of two and twelve (at a time when the parents were exclusively preoccupied with elementary reading and the

acquisition of stature, thews, and bulk), most of the intellectual paraphernalia once thought proper to advanced youths at college. Along with all these intellectual accomplishments, the child is expected to acquire manners apt to all occasions, social poise, the gifts and graces of his elders, and perhaps even the rudiments of religious orthodoxy, or possibly the essentials of materialistic unbelief. Shall the prophesied germless age, when all food is to be sterilized and household pets are to be painlessly destroyed, be also the childless age? Shall we abolish the child as he now is, and have instead a race of goggled manikins stuffed with all manner of adult learning, and speaking in pedantic polysyllables? How tired of life at forty must he be who begins to be a man at twelve! It will be a sad sign for the American people when we begin to crowd the rest cures with tired and over-stimulated infants.

WHATEVER improvements we make in education, childhood should be a relatively long period with divine empty spaces of untroubled leisure. This happy condition, however, is not to be attained by lengthening the summer vacation which is already far too long to be passed in intellectual idleness. Each week and each day the year round, however, should have its sacredly guarded period of freedom from work and worry. Abundant play in the open air, as little as may be under adult censorship, is a necessity for the growing child, while leisure for voluntary reading not laid down in the school curriculum, and time for mere irresponsible idleness should also be contrived. Every child needs these seasons that bring the blessed sense of freedom from duty and responsibility, and from the argus eye of the domestic policeman. It is in these golden hours of irresponsible and uncensored leisure that children grow best spiritually, intellectually, and perhaps physically. The young human animal thrives best not in captivity, even though it be the captivity of a luxurious home. This strange wild creature, athirst for the liberties of earth and sky, should not be condemned exclusively to the society of tame adults. He needs a relatively wide range. The school, the nursery, the library, do not properly counterfeit his native habitat. He is a creature of the desert and of wide spaces, and in the trim little zoological park that respectable children almost perforce inhabit, means should be found to provide in some shape the ample liberties to which this interesting and joyful young savage is rightfully entitled.



A S S E E N b y H I M

WELL, here we are again, writing last year upon this year's checks and letters, smiling a little, perhaps, sighing a little, perhaps, when we note our mistake, but in either case tossing the scrap of paper into the waste-basket. It may be—if we are not pressed for time—that though ostensibly we reduce last year to the utter inconsequence of a scrap of paper, we pause to indulge memories, fond and otherwise, in bringing the thoughts of other days around us.

THE THEN AND NOW OF IT

I notice beside me on my desk a book I read for the first time long before my pen was trained to count as high as the nineteen hundreds; indeed, I do believe it lisped along in the latter numbers of the sixties when I first read this "Gazetteer of the State of New York." The last time I read it was in 1914—but yester eve—and the next time will be in 1915, for I intend to glance it through again to-night. As it lies before me now it is a worm-eaten, dingy brown volume. On the fly-leaf is the signature of its first owner, once governor of New York State, and once vice-president of the United States. Obviously it contains but a small faded map of the state of New York and much information about its cities, its towns, and its industries; but unobviously, between the lines and in the margins and across the yellow, delicately dog-eared corners, it contains reminiscences aplenty of the sentiment and honor and failures and successes of the generation of my father and your grandfather.

This little book was published in 1815, just one hundred years before the year we are beginning on to-day, the year in which Napoleon was promoted from the rank of a knight of the bloody escutcheon to that of a retired gentleman on a small island estate. It was the sinister year also, it will be recalled, that registered the battle of New Orleans as well as that of Waterloo. But let us curtail the thoughts of such coincidences, for thoughts are things, and the fates forbend that war should again move westward. Alas, it seems these days that every channel of thought would send my rhetoric a searching for phrases full of militarism, but witness here, that whether my mind go a warring or no, I will wrench my pen, willy-nilly, off the subject of war and the things of war and instruct it never—well, hardly ever—to return to it.

I will go back to the beginning of my "thoughts" on the old gazetteer of the state of New York and will confine myself to the history of peace and industry, of villages and streams, that is written in its lines, and leave the history of the *champs d'honneur* that is written between its lines to the cogitations of a more bloodthirsty moment.

"ELEGANT OPULENCE"

In the beginning of the book, there is a pretty description of New York as a city that extended for about two miles along the Hudson and about four miles along the East River. Broadway figured as "a handsome and extensive avenue," but Fifth Avenue had not yet come out of the everywhere into the here. "The houses are durable and well built of brick, and the public buildings are numerous and many of them in a rich style of elegant opulence," the mellowed old book assures me, and how I like the flavor of it! What an impression of — of — well, what

Pausing in the Stilly New Year Night while Fond Memory Brings the Thoughts of Other Years around Us—
Registering a Resolution That We Will Never—Well,
Hardly Ever—Prod the Thoughts of War with a Pen

an impression the words "elegant opulence" convey! I suffer from an impediment of phraseology when I try to describe it, perhaps I had better leave you to gaze with speculative eye upon the interior decorations of the Metropolitan Opera House the next time you go there and see for yourself what "elegant opulence" is.

"The public walks and amusements with the many pleasing tours in this vicinity form prominent features of attraction toward the Metropolis," the gazetteer continues, graphically if not grammatically. "The Theatre (with a capital T, presumably because there was only one), the reading-rooms, the public gardens, the park, and the elegant walks on the Battery, together with a great variety of other amusements and walks, afford diversion to all." A little reflection of this list of entertainments may be a good lesson to us, who bewail the fact that we have nowhere to go and nothing to amuse ourselves with on account of the European situation.

IN DAYS OF OLD, WHEN KNIGHTS WERE BOLD

As for the memories of other years that it seems fitting to invite to bide a wee as the old year is changing into the new one, I am not by any means dependent upon written books such as the old gazetteer.

To-night my mind slips back unbidden to all sorts of disconnectedly connected impressions and events. Especially poignant are the memories I have of one who was very dear to me when I was a little boy, one who seemed immeasurably older than I could ever be, a person who related experiences right out of history. Stories she told me of the days when Queen Victoria was a young woman and had just married the Prince Consort; Louis Philippe was King of France, and the Prince of Wales, afterwards Edward VII, was hardly older when she knew him first than I was when she told me the stories.

Also, as a little boy, I knew a very old gentleman who had seen Louis XVI and Marie Antoinette, and who had kissed Pauline Bonaparte—and he was not a mere lad when he committed this indiscretion either, but a handsome young lieutenant attached to the body-guard of her most illustrious brother, Napoleon. For this gallant adventure he found disfavor

and was conveniently exiled to one of the West Indies.

One memory crowds upon another, and I call to mind another venerable and charming man who had seen George IV and who had looked upon the funeral cortège of the Princess Charlotte, and that of old Queen Charlotte, the wife of George III. I think that

it was my good fortune to have met all these interesting persons when their minds and memories were unimpaired, for the stories they told me of their lives and times stand out in my mind like exquisite, clear-cut cameos.

IT DOTH NOT YET APPEAR WHAT WE SHALL BE

The little New Year lull in the season which affords us time to look backward is going to be extremely short this season, I believe, for already all about me there are plans for the flitting of my friends, some of them to Florida, the bravest of them to the Riviera, and many of them to Aiken or Asheville. The families who have purchased farms in Georgia and the Carolinas will miss the European season less than perhaps even they expect. Also, we will have time to explore the Pacific coast and patronize, perhaps, the great Panama exhibition which bids fair to be of America, for America, and by America.

As for Jekyl Island, it has never appealed to me, because a millionaire colony for itself and itself alone seems staled by all sorts of customs and conventions and absolutely devoid of the infinite variety one demands when upon amusement bent. Palm Beach, of course, is a rather amusingly glittering show, but it will not be in full glitter before March. There has been much talk of the trend of society toward the countries south of the equator, but it seems to me that we will have to do quite a bit of experimenting with the climates and conditions of Peru and Chile and Brazil before we know whether they are congenial to us or not.

We who remain in New York will devote much of the remainder of the season, as far as general assemblages are concerned, to entertainments for charity. There will be fancy-dress dances in plenty. Oddly enough, we never attempt a fancy-dress ball on purely American lines. I do not mean to suggest a Martha Washington reception but, on the contrary, a mélange of not only the historical characters of our own country but also the creations of our own novelists. Why not, for instance, illustrate the pages of Washington Irving, of Curtis, of William Gilmore Simms, of Louisa Alcott, of Cooper, of Howells, and James, and Edith Wharton, of Frank Stockton, Mark Twain, Bunner, Harriet Beecher Stowe, Warner, Holmes—I mean the genial Doctor and not Mary J.—and a hundred others.

Once at Newport it was rumored that Mrs. Oliver Belmont intended to give an advertising fancy-dress ball. All the guests were to come as popular advertisements, but the owners of patent foods and nostrums annoyed the prospective dancers so much that the idea had to be abandoned.

A rather amusing fancy-dress affair was given once by an enterprising hostess of the far West. When they arrived at the home of the hostess, the guests were obliged to draw lots, and each ticket drawn called for a costume; thus the costume had to be worn by the person Providence denoted, whether it fitted or not. The result was superlatively funny. But we do not strive for such originality in New York. We are too conservative.



In days of old when knights were bold and laydes—pinched perilously in at the waist and teetering on uncertain toes, also pinched—slipped out at disproportionate postern doors to meet them



Only Rembrandt could have thus concentrated the light in the figure of Bathsheba, emphasizing it by the glow of jewels and the shimmer of rich stuffs, and then carried it in subtle fashion into the background to touch the dim figure of King David standing far distant on the top of the palace



All the tenderness which lay at the depths of Rembrandt's heart flowed through his brush when he painted his only son Titus, at the age of fourteen and dressed in elaborate fancy-dress costume



The exquisite touch of Vermeer, who more than any other artist made genre painting great art, appears in this interior with a woman asleep



The sun and cloud of Dutch skies and the play of cloud shadows across the fields of green gold grain were the favorite themes of Ruisdael

Photographs copyrighted by the Metropolitan Museum of Art

WHETHER from a pecuniary or an educational standpoint," says the director of the Metropolitan Museum of Art, "the Altman collection constitutes the greatest gift ever made by an individual to the Museum, notable alike for the wide range of interest it embraces and the uniformly high quality of its contents in whatever branch of art they represent."

Although other schools, notably the Italian and the German, are represented in the paintings of this collection, Mr. Altman's greatest interest was in the Dutch painters, and the canvases which he gathered together amply bear out the testimony of the director as regards the

THE GREAT DUTCHMEN AS SEEN IN THE PAINTINGS OF THE ALTMAN COLLECTION

quality of the collection. The thirteen Rembrandts alone would be sufficient to give pre-eminence, for not only is the number itself one which few collections, either private or belonging to museums, can equal, but the great beauty and the historic importance of the works themselves make them of yet greater significance.

These canvases show with remarkable clearness the steps of Rembrandt's development from the period of the portrait of "An Old Woman in an Arm-chair," painted at a time when the influence of Frans Hals was strong and Rembrandt worked for definite likeness, exact representation, and clear-cut technique, (Continued on page 84.)



"He who has drunk Nile water must return," is an ancient saying in Egypt, and many are they who heed the call and flee from the rigors of the northern winter to the enchanting climate of this land of unchanging sunshine. The great pyramids of Gizeh lie on the west bank of the Nile, opposite the city of Cairo, and are reached by a beautiful tree-shaded drive (seen at the right of the photograph in the background,) known as Ismail's road, which was built by Ismail, surnamed "the Extravagant," the Khedive whose recklessness plunged Egypt into bankruptcy and brought on the English occupation. Shepherds the Egyptians were before the Pharaohs were dreamed of, and shepherds after the same fashion many of them remain to this day to the great enhancement of Egyptian local color.



As is the Ritz to Paris, so to Cairo is the Savoy, smartest of the many smart hotels which long ago robbed the historic Shepherd's of its prestige. Here the fashionable world gathers frequently for dances which are events of the social season and here it lunches, dines, and drinks tea. As the British consul-general is, to all intents and purposes, the real ruler of Egypt, the diplomatic corps ranks high in Cairo, as do the officers of the English forces, called the Army of Occupation. Entertaining on an elaborate scale marked the rule of the latest consul-general, Lord Kitchener. The Turf Club and the Khedivial Sporting Club stimulate interest in racing, polo, and the like, and golf, tennis, and aeroplaning are also among the available sports of this country which knows no unfavorable weather.



New Cairo might be almost any European city. There are blocks of apartments which, save in their lesser number of stories, differ not at all from those of New York, and there are miles of villas, begirt with the glowing and gorgeous bougainvillea, which stretch to the suburbs and dot the island of Gezira, connected by a bridge with the city. Yet east remains east despite its western background, still sits on the sunny walk selling its wares and waiting for heaven-sent, bakshish-laden tourists, and walks by preference in the middle of the street despite the dangers from motors and the vigorous protests of traffic policemen of European training; by which means it furnishes abundant occupation to the "Secours d'Urgence," for the French occupation left on Cairo the mark of its language.



Not all of Cairo consists of apartments and hotels; there are many handsome private residences, each surrounded by a massive stone wall, which often encloses a beautiful garden where roses bloom and tropical flowers run riot. The broad, well-kept streets are shaded by over-arching trees, and beneath the streets (practical thought) a complete and modern drainage system has recently been installed. As one looks down these great boulevards, one may well imagine that the Cairo of medievalism and romance, the old "City of the Caliphs," is fast disappearing, and that the words of the Khedive Ismail are come true: "Egypt is no longer in Africa; we are a part of Europe." Yet a drive of two minutes will regain the dream and will reward the traveler by bringing him into the very midst of the east.

UNTRoubLED IN ITS EASTERN SERENITY, CAIRO OFFERS THE REFUGE OF ENCHANTING CLIMATE AND AN

AIR OF ORIENTAL MYSTERY, AND SOLVES ALL PROBLEMS OF THE WAR BY THE MAGIC "KISMET"



Set in the midst of the great city of this old land of sand and ruins and golden sunshine, are private residences of the most modern type. Luxuriant gardens surround them, for the desert soil of Egypt is ever ready to blossom as the rose where water is available, and the task of the gardener is easy. High walls, above which the palm-trees wave, provide protection against unwelcome intruders (for not all of Cairo is law-abiding) and against the hot winds which from time to time blow across the city a fine mist of drifting sand from the desert. The imposing entrance is always guarded, and the picturesque servants in native dress, sitting in the attitude of limitless patience known only to the oriental, form a link between the old and the new and seem symbols of that amazing mingling of east and west which is Cairo.

Below is shown one of the streets where east meets west. Men on donkeys scramble out of the way of taxicabs, for the donkey is the cab of the native and is hired at the donkey stand as the Londoner might hire a hansom. Lumbering camels with great loads of alfalfa push their way through the crowds, and woe to the foot traveler who has not his wits about him, for the camel is no respecter of persons and will bite him, walk over him, or both, if given the opportunity. This arrogance of the camel, says a legend, is due to the fact that while every good Mohammedan knows the ninety-nine names of Allah, only the camel knows the hundredth. Religion lives in Egypt and three times a day, at least, the faithful pause to answer the call to prayer which sounds five times a day from tall minarets, such as those on the mosque in the background, through the voice of the priest crying, "There is no God but Allah, and Mohammed is His Prophet."

Eastern to the soul, Old Cairo stands aloof, and the waves of western civilization beat in vain against its wall of ancient tradition. In the little village of Gizeh, an outlying suburb across the Nile from Cairo, is held every Tuesday a native market which is a bit of undiluted Africa. Here thousands of natives in turban or tarboosh buy and sell, and here may be purchased every imaginable thing from a camel to a cigarette, to the accompaniment of interminable bargaining, enlivened by the many cups of delicious coffee which the merchant will hasten to provide if the customer shows inclination to purchase his wares. On this point, only, is haste allowable, however, and the traveler who tries to hurry the bargain, may look for the same success which attended the efforts of Kipling's American who "tried to hustle the east."



FOLLOWING THE FOX IN IRELAND

By EDITH GENONE
SOMERVILLE, M.F.H.



Copyright by Poole, Waterford

Miss Somerville, Master of the West Carbery Hunt, and the only woman M.F.H. in Ireland, is well known as the writer of delightful Irish sporting stories and children's books

THERE was much speculation as to what would be done with the hunting season of 1914-15 in the British Isles. As a rule, the time of society is given up during the winter months to the pursuit of the fox, but, as the wide world knows, nothing can be the same for any Britisher this year as it has been other years, and it was decided at one time to drop hunting entirely this season, and leave the foxes to the undisturbed possession of their coverts. But better counsel prevailed, and it has been arranged that hunting shall be carried on so as to prevent the innumerable hunt servants and dependents from being thrown out of employment. Also, exercising the hunters keeps up the supply of army horses, as the hunter class is recognized as quite the best for military purposes. And so in England and Ireland the hunting season has been duly inaugurated.

THE NATIVE ELEMENT OF IRISHWOMEN

There is no other country in the world which boasts so large a percentage of hunting women as does Ireland. It is a country where love of sport is universal, and where the best of sport may be had for half the money that must be spent on it in England. One is impressed, not only with the whole-hearted enthusiasm of Irishwomen for fox-hunting, but with a certain simplicity and absence of ostentation in their mode of carrying it on. In Ireland women do not hunt merely because it is the smart thing to do, but because they have hunted all their lives, have been brought up on horseback, and would not know how to get through the winter without this delightful and healthful recreation.

The most fashionable hunting centers in Ireland



Mrs. Arthur Davis rides side-saddle as most Irishwomen do in the hunting field, because most Irishmen who ride to hounds look upon "unorthodox" riding with disapproving eye



Master of the Muskerry Hunt, County Cork, is Captain Ian Bullough, who is at present serving his country. Mrs. Bullough, formerly Miss Lily Elsie of "Merry Widow" fame, is as keen a sportswoman as follows her husband's hounds

are, of course, Meath and Kildare, though several other hunts have of late years become almost as much sought after. Mrs. John Dunville, the wife of the popular Master of the Meath, is a splendid horsewoman, and is as keen about the sport as is her husband. Not one of the Meath women looks more charming on horseback than does the Countess of Fingall, the wife of the former M.F.H., and though she never rides hard, she is a regular follower of the pack, as is also her pretty daughter, Lady Mary Plunkett.

Lady Dunsany, the wife of the famous English dramatist, the Marchioness of Headfort, an ardent pursuer, and Mrs. and Miss Morgan, the wife and daughter of the popular American sportsman, who has hitherto been coming over every winter for the hunting season, are also among the best-known of the Meath ladies.

IN KILDARE AND KILKENNY COUNTIES

There are said to be more women hunting with the Kildare than with any other pack of hounds in the United Kingdom, and certainly of late years as many as seventy or eighty women have appeared at popular meets. Mrs. Talbot-Ponsonby, wife of the gallant Master, Captain Talbot-Ponsonby, who has resumed military duty with the Royal Artillery at Newbridge, near the Curragh, but has special leave to exchange khaki for "pink" on hunting days, goes very well, and the Earl and Countess of Mayo are among the best supporters and most regular followers of the Kildare. Lady Milbanke, who has hunted in Kildare all her life, and rides with the best, will not be hunting this winter, as she is in mourning for her only brother, Major Hubert Crichton of the Irish



Photographs copyrighted by Poole, Waterford

Mr. Andrew Watt of Blackcastle, Mr. John Dunville, Master of the Meath Hunt, who is equally at home when taking clouds in a balloon or taking fences in Ireland, Sir Nugent Everard, and Major Stern

(Continued on page 88)

SMART FASHIONS FOR LIMITED INCOMES

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order, in the stock sizes of 34 to 40 inches bust measure, patterns of models published in this department at the special price of \$1 for a separate skirt, jacket, or bodice, \$1.50 for a three-quarter-length coat, and \$2 for a suit or gown.



Short because it is to be danced in, flaring because it is the fashion to flare, and fur-banded at the top because Chéruit once banded a frock so

THE merry social whirl goes on as usual this season, though much of the gaiety goes by the name of charity and the proceeds of balls and fêtes are given to help those who suffer through the war. Those who declare they feel the pinch of the times go serenely on their way and doubtless that way will be southward as the winter grips the north. Many who have not previously considered expense in the matter of a southern wardrobe, however, may this year take thought as to what are the really essential things which the warmer climate demands, and what costumes may be eliminated as less useful and more expensive.

SIGNS OF THE TIMES

A hopeful sign that the sane and delightful country life of England is growing in this country, is the increasing demand for "country suits." The town suit and the country suit are two very different things, and they are not interchangeable. For the outdoor life of the south, tweed, homespun, or one of the knit materials with a rough surface in the green or brown mixtures that seem a part of the foliage is a most desirable material for such a suit. A good model for cool days or rainy weather is that in checkered tweed illustrated at the lower right corner of this page. The plain straight skirt has enough fulness for comfortable walking, and the semifitted coat is belted with a strip of the material at about the normal waist-line. The coat buttons to the throat and has a standing collar which may be worn open as illustrated or fastened around the throat and secured by a single button. Patch pockets complete this comfortable sports costume.

A white or light suit is excellent for the wardrobe for southern wear, but if expense must be considered it is quite possible to use separate white skirts and colored silk sweaters in place of it. Plain



She who plays the immensely satisfying rôle of onlooker at a sports event may wear a frock of cotton gabardine quite elaborately belted and finished with a foolish little bow at the neck

shirts of linen or crêpe de Chine, white buckskin shoes or ties, and a simple sports hat should complete such outing costumes, and for tennis or golf the stockings should be of white wool, or of bright colored silk that repeats the color of the tie. Wool stockings are best, although women have been slow in realizing what comfort these stockings give.

TRICKS OF THE TRADE

A new material which will doubtless be a popular one this season is cotton gabardine. This looks like serge and is extremely smart in a deep cream color for a daytime frock such as that illustrated in the middle of this page. The waist shows a new sleeve, but is otherwise not unusual. The skirt has an attractive yoke arrangement, and is one of the new full models. This is the sort of dress which may be worn for the better part of the day by the woman who is an onlooker in the world of sports.

Another frock of the same sort, the one sketched at the upper right, could be best developed in linen. It has been designed to assist the woman who wishes to make over a long waisted linen frock from last season. A blue or a rose colored linen, for instance, might have a last season's waist combined with a new chemisette of white batiste and a skirt of plaited lawn or linen of a light weight. The belt may be either of suède of the same color, or of a strip of the material stitched and finished with a buckle.

No wardrobe is complete without a dancing frock; in fact a number of them are needed, for the wear and tear on them is severe. One which presents all sorts of possibilities for adaptation and keeps to simple lines is illustrated at the upper left on this page. It is of white *satin d'amour*, a beautiful material which has a wonderfully high luster and is extremely soft. It was Chéruit's idea to place a band of brown fur across the bust of a frock, and the style is becoming in most



From a few yards of white linen and a colored linen frock of last summer, a long slim waisted, short wide skirted model of this year may be evolved

instances. Bits of glitter form the shoulder straps, and wisps of tulle, the sleeves. The long-waisted bodice is slightly draped, and its straight lines rather intensify the fulness of the gathered skirt, which is cut with a seam on each hip to eliminate fulness on the hips and yet give width at the bottom of the skirt.



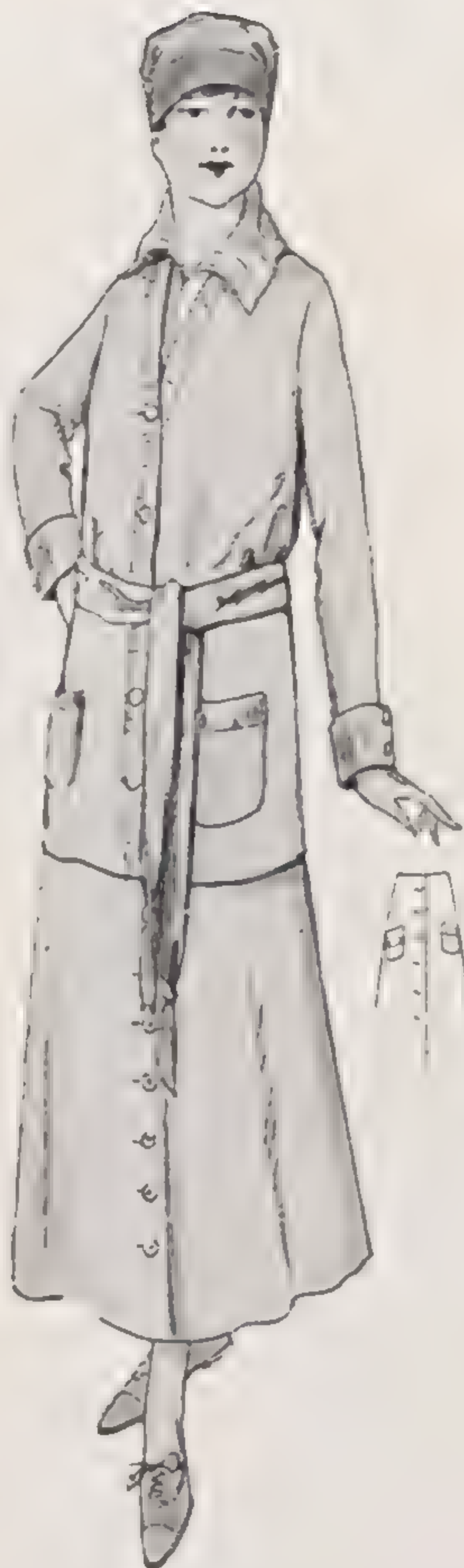
Checked and dapper, with a skirt as nearly straight as fashion will allow and a coat belted and pocketed and collared high, is the country suit

S E E N I N T H E S H O P S

Taking a Forward Look to Spring
Fashions through the Medium of
Gowns to Be Worn in the South



Of Chinese blue linen cut low to show a Chinese blue, dotted white voile waist; \$15. Close sailor hat with grosgrain trimming; \$6



Loose enough to slip on easily, short, belted, and emphasizing pockets—such is the useful coat of corduroy; \$29.50. Wide-brimmed hat of French felt and Manila straw; \$9.75



Skirt of cream cotton gabardine, \$10.75; sweater of fiber silk \$12.50; cap, \$2.95; and scarf \$2.95, for the waist or neck. What could be more complete?

Note.—Addresses of the shops will be furnished on request, or The Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York



With a shirred skirt of crêpe, \$12.75, is worn a blouse of handkerchief linen, hemstitched, and with plaited collar, \$5.75. Panama hat, grosgrain ribbon; \$6



Featuring pockets as becomes a sports costume, a corduroy skirt, \$6.95, suits its crêpe blouse, \$5.75. Hat of Milan straw; \$6



High waist-line, simulated pockets, and narrow belt are notes of spring on this suit of white gabardine; \$34.50. Close hat of Milan straw faced with panne velvet; \$12

THE wardrobe for the south this season, whether it be an elaborate one or one quite simple, selected ready-made from the shops, may well be charming, for quantities of smart things are being brought out by the shops, presumably with the expectation that many Americans who are usually in southern France, in Spain, or on the Riviera in the winter, and who, in that event, generally do their shopping in Paris, will be included in the general exodus to the Carolinas, Florida, and other of our own southern resorts.

EVER-PRESENT LINEN

The Chinese blue linen frock shown on the left at the top of this page is more than usually attractive. It has an under-blouse of white voile dotted in a blue to match the linen of the frock, is corded, and hemstitched. The skirt is a circular model with large pockets which close with white pearl buttons. This frock may be had in either rose or blue linen, and in all white.

The chic little hat worn with it is of rough bamboo straw, shaped to a short-brimmed sailor with a low crown encircled by a grosgrain ribbon tied in back in a tiny bow with two ends. Glazed olives in various shades are placed singly around the crown. The grosgrain ribbon

may be in any desired color and the straw itself is in the natural shade.

THE SWEATER FOR SPORTS

The skirt shown with the sweater at the top of this page, the second from the right, is made of a cream cotton gabardine which looks quite like wool rather than like a cotton fabric. Cotton gabardine is an excellent material for this purpose, as it has sufficient body yet is becoming to many people who can not wear dead white.

The sweater shown with the skirt is a new model of fiber silk fashioned after one of the most popular silk sweater models. It is in a comfortable length and is finished with convenient pockets. Accompanying it is a pretty and useful cap which is excellent for motoring, and a scarf which may be used either as a sash, as illustrated, or as a scarf around the neck. A little chemisette and collar of fiber silk, the chemisette in white and the collar of the color of the sweater, comes with the sweater. The chemisette may be buttoned in for greater warmth or left out, as preferred. This sweater may be had in old-rose, Chinese blue, green, old-gold, black and white, and in all black or white.

A separate coat which is loose enough to slip on easily and short enough to be

The linen frock, rival of the skirt and blouse costume, often surpasses it in becomingness. Of hand-embroidered, putty colored linen, \$21. Hat of satin and leghorn straw; \$12

worn with separate skirts and blouses is among the necessities of southern wear. The one illustrated in the middle at the top of page 42 succeeds in being unusual and smart. It hangs loose from the shoulders and it has no belt, which fact alone would give it a note of individuality. The pockets, instead of being stitched flat to the coat, are made separate and are merely caught on at the top and left to hang loose from the coat. This coat comes in various colors as well as in white, and is sure to be very useful if included among the clothes taken south. A smart hat which resembles a panama in shape is novel in materials and is adapted for wear with this coat. The top is of French felt corded at the seams and the brim is faced with Manila straw. Moire ribbon ending in two tassel-like ornaments is the only trimming. The hat is made in black and white and in very attractive contrasting colors, as putty color felt faced with brown straw, or light gray felt faced with straw in a gun-metal shade.

MORE FEMININE THAN TAILORED

The shirred skirt sketched at the right of the coat on page 42 is a model which is well suited for wear with the softer type of blouse such as the one shown with it. The skirt itself is of crêpe of a novel weave, and is trimmed with pearl buttons sewed on with colored thread. The back of the skirt is exactly like the front. The blouse is a copy of a successful French model. It is made of handkerchief linen hemstitched in front and back. The collar is plaited softly and the cuffs turn back a little. The hat worn with it is a panama of pleasing shape with crown of excellent size and a simple grosgrain band as trimming. This model is one of the most satisfactory hats for summer or for a southern wardrobe.

The suit illustrated at the lower right corner of page 42 is a model which combines smartness in materials and cut with practical and wearable qualities. The coat, while similar to the late winter models, is, nevertheless, plainly marked spring by the higher waist-line, the very narrow belt, and the simulated pockets on the hips. The material is white gabardine and the buttons are white pearl. One may use a coat of this sort quite informally, for it is a style which looks well when worn with plain white sports skirts. The skirt is a flared, circular model, a style which, smartly cut, is always distinctive.

With the suit is shown a very useful hat, one of the close-fitting small hats which are excellent for travel and motoring. It is of Milan straw in black or colors and is faced with panne velvet and trimmed with two fantasies closely resembling gourah.

SKIRTS AND BLOUSES, ALWAYS

One of the most undeniable needs for southern wear is the separate wash skirt and blouse. The models shown here are

Of dance frocks there must be legion, for what with filmy fabrics and wear and tear, the life of each is short. The soft satin of this gown insures a somewhat longer usefulness, and a further advantage for dancing is the very full underskirt, shirred to the lining at the knee. Crystal bands and fringe form the trimming; \$29.50

well cut and of good materials. The one at the upper right corner of page 42 is a white regulation corduroy skirt. It may also be had in colors. It is cut with much fullness and is reinforced at the bottom by a wide band in which the rib of the corduroy runs horizontally. The pockets with plaits are new and pretty. The belt running through loops at the side and back forms part of the skirt.

The severely plain white crêpe de Chine blouse worn with this skirt is very smart. It is untrimmed, and its only finish consists of hand-buttonholed edges.



shown at the lower left corner of page 42 although it shows a long tunic, is nevertheless quite new, because of its high waist-line and the circular cut of the tunic. It is shown in putty colored linen, but it may be had in other shades. It is embroidered by hand in a bold design in white and is fagoted at the seams and around the hem of the tunic. The very smart collar and cuffs are of plaited white handkerchief linen. A black satin tie gives a trim finish at the neck.

The hat worn with it was also in putty color with a top of white satin and a brim faced with putty colored leghorn straw. A vulture feather in the natural gray and white follows the line of the brim near the edge. Like the other hats shown here it may be ordered in all colors and in black and white as well.

ON WITH THE DANCE

Nothing could be newer or more suited to a southern wardrobe than the evening frock at the top of this page, which is made in a charming soft satin with no other trimming than bands and fringe of crystal. The high Empire waist-line is formed by several rows of shirring and the waist is filled in at the neck with tulle and has tulle sleeves. The skirt is more unusual than is apparent at a first glance, for the flounce is very full and is shirred on to the lining at about the knee, so that there is perfect freedom for dancing. In black with jet this evening frock is very smart and in such shades as flesh, robin's egg blue, and a deep yellow, almost gold, it is unusually pretty.

OF CHEMISETTES, NO END

Of extra chemisettes, collars, cuffs, and the like, for both linen dresses and the one-piece serge or gabardine frocks, there can never be too many. The models shown at the bottom of this page are new and effective, and show various developments of the popular high collars and are all well made of fine materials.

In the middle, at the bottom of the page, is a set consisting of a chemisette and cuffs of white lawn which is absolutely plain except for a plaited frill at the top of the high collar and on the cuffs. If desired one may easily add a smart little black satin tie.

On each side of this set are very pretty models hand-embroidered; the one at the right is in a simple conventional design of dots, that at the left in a floral design combined with insertions of Valenciennes lace. Both show the high turnover collar which has won considerable favor.

At the extreme left and right are two chemisettes which are copies from French models. They are novel in design and like the originals they are hand-fagoted in à jour work. The material of which they are made is bishop's linen, which is crisp and cool in appearance and is easily laundered.



Copied from a French design and made in bishop's linen, high in back but comfortably low cut in the front; \$1.95



Hand-embroidered and inset with Valenciennes lace is a chemisette, which makes no concessions as to collar; \$2.50



Varying the plainness of white lawn only by a frill at neck and cuff is a set which adopts the motto of "second to none" in high collars; price, \$1



A conventional design of dots is hand-embroidered on this model in organdy which buttons straight and high; \$2.50



Like that on the opposite corner, this is a French model in bishop's linen, which is sure to launder well; \$1.95

The YOUNGER GENERATION

Four Young Sons of Father Knickerbocker
Snapped at Their Favorite Pursuits—
Clothes That a Little English Maiden Wears



Gay plaid silk pipings mark every edge of a dark blue velveteen frock for a little girl and invite attention to the convenient pockets, and a guimpe of lighter blue net trimmed with fur at neck and sleeves establishes its kinship to grown-up gowns. Flat pieces of lace or of lingerie would be a becoming substitute for the fur. Model from Swears and Wells, London



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Sammy Sands, son of the late Samuel Sands and grandson of Mrs. William K. Vanderbilt, Sr., is apparently upon somewhat formal business bent, since he wears a white coat trimmed with ermine, and poses himself quite correctly for a snapshot—though he fails to perform a similar office for his woolly, white lamb



The kilted skirt, which some people say will be worn by grown-ups this spring, is sponsored by the English schoolgirl, and makes a doubly effective appearance in a frock of maroon moire cloth, which may be easily lengthened to meet the exigencies of time. The blouse coat is attached to a white lawn chemisette. This and the coat sketched below are from Wendy, London



Copyrighted by The International News Service

Buttoned up to the chin in his smart white top-coat, John Jacob Astor, son of the late Colonel John Jacob Astor, who lost his life in the Titanic disaster, and of Mrs. Astor, who was Miss Madeleine Force, forsakes his warm perambulator to give his pet—duck?—its constitutional in the walks of Central Park



A snugly buttoned winter coat of geranium red cloth which is two thirds blouse and one third perky, plaited skirt, has collar and cuffs and belt of soft, silky sable



Copyrighted by Underwood & Underwood

Though transportation problems weigh but lightly upon the buoyant spirits of Meredith Hare (left), son of Mr. Montgomery Hare, not even the gambols of a frolicsome white lamb can temper the sobriety of his small brother, Montgomery Hare, Jr. Their clothes are punctiliously simple and sensible and correct

TO SPEED THE TRAVELER

ONE of the most interesting motor accessories that has recently appeared, one might almost say that has ever appeared, is the electrically warmed glove for the man or woman who drives a car. These gloves, which have been perfected and are found to work excellently, make motoring a pleasure to the driver even in the coldest of weather. In appearance the gloves are much as others are, as is shown in the photograph at the upper left of the page.

AN ELECTRICALLY WARMED GLOVE

The gloves are made of heavy dogskin and are lined with a soft light wool. Through this wool, a flexible wire is laced into each finger and over the back of the hand; the wire is so fine that it is impossible to detect its presence in any way, and it is protected so that it does not come in contact with the hand at any point. This wire terminates at two small brass disks which are attached to the outside of the glove, one on the inside of the thumb, the other on the forefinger exactly opposite the one on the thumb. When these come in contact with the thin contact plates which are laced on the wheel, the electric circuit is completed through each glove and flows from the electric system of the car, producing gradual heat in the glove. The amount of heat can be easily regulated by breaking the contact with the forefinger. It is said that no overheating will be experienced, as the heat is not variable after the current has been on a few minutes.

The gloves are easily attached. Most cars have an electric lighting system; with this can easily be attached the pair of thin metal contact plates which are sold with the gloves and which are laced so as to fit the wheel of any car. Once this is done, the lamp cord need only be wound around the spokes of the wheel and strapped to the steering-post. A switch with



Hereto all but the person who drove the car was warm on cold days. Now his gloves are electrically warmed. Complete, \$8



Back to back, and locked in a brown calf-skin case, three brushes prove how much can be in small space. With comb; \$6.25

spring terminals is furnished with the gloves, and the current can be shut on or off at will. The company which is putting these gloves on the market guarantees their efficiency. Gauntlets, with equipment, cost \$10, and worn gloves may always be replaced without replacing the electrical equipment.

MORE COMFORT THAN SPACE

The foot-warmer illustrated just below the gloves is of a convenient shape to put in the bottom of the car. It is filled with a special fuel which sells for fifteen cents in packages of five pieces each. Four packages are sufficient to fire the foot-warmer. They are said to be smokeless, as they burn somewhat like punk, and there is no flame or odor.

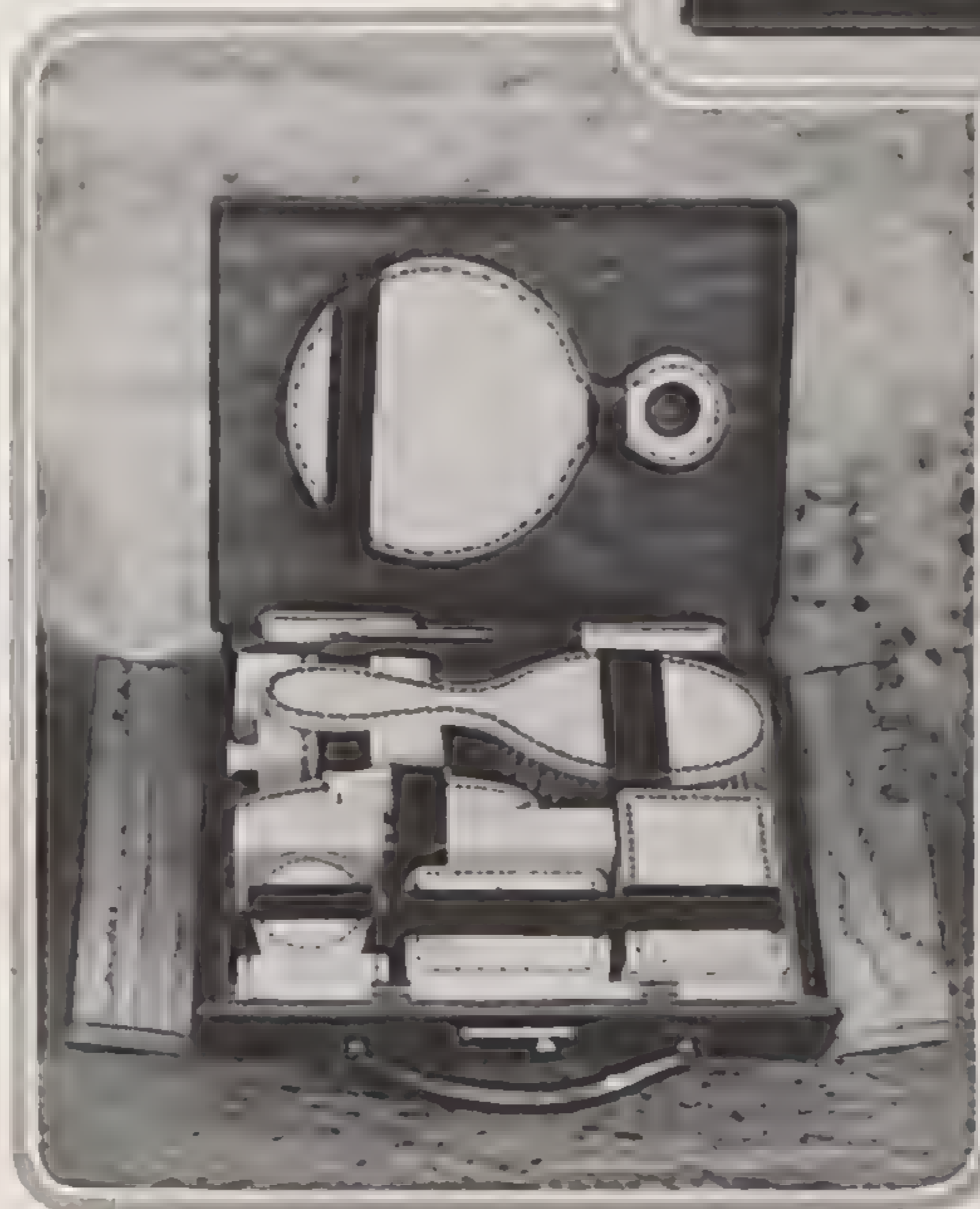
The shop which sells the rubberized silk bags shown at the lower right has succeeded in fitting the required number of articles compactly in a case that is an immense improvement in point of shape and size on those formerly shown. Made of rubberized silk, the bag is rubber lined and made so that it may be hung up,

and the articles removed as they are needed. The men's bag shown, 9 inches high and 8 inches wide, contains a French ivory hair-brush and comb, a rubber-set shaving-brush, a safety razor, nail-file, scissors, tooth-brush, a tube each of dental and of shaving cream, a cake of soap, and a wash-cloth. It comes in brown, blue, or green silk. It may also be had fitted for women.

INTERLOCKING BRUSHES

Another method of saving space is shown in the brush set at the right at the top of the page. The hair-, hat-, and clothes-brush are ebony backed, and interlock. A comb also fits compactly into a pocket of the case, which is of soft brown calf-skin, 5½ inches by 3¼ inches, by 3 inches deep, and is made with a gilt clasp.

(Continued on page 72)



Fitted with decorated French ivory, a purple morocco box folds flat as the proverbial pancake over the toilet articles; \$37



To defy the draughts that blow in the tightest car is provided the smokeless, odorless foot-warmer above; \$6.50

Even the food finds space in this motor lunch box, and what would a luncheon box be without food? With bottles, \$20



Fitted with a mackintosh cover, complete in every luxurious detail of engine-turned silver dressing articles of a new and striking English design, a suitcase of black cross-grained morocco leaves nothing to be desired but the ownership of it; \$200



A case of rubberized silk will defy the worst of wet weather and present the motorist with toilet articles in perfect order when needed, yet is shaped to be tucked out of the way when not needed. Fitted for either men or women; \$11.50



A luxuriously ample motor coat of green mixed woolen texture stands sponsor for the Empire lines which are advocated this mid-season by an oddly yoked back; and below this its circular, rippling skirt conforms almost to the letter of this oft-revised mode. The collar is cut shawl-fashion, but buttons up rather close for expediency; and the loose sleeve, which is set in a dropped arm-hole, has a tight band cuff to exclude the dust. The parsimoniously brimmed sailor hat is of castor kid on top and of green suède beneath and has a green suède band



Since to look narrow across the shoulders is the mode, a coat of buckskin colored ripple cloth hangs its fulness upon a scanty yoke in back, and then brings the back over to form a second yoke in front. Bands of the material accentuate the odd cut at the sides, and wider bands emphasize the flare at the bottom. A collar of the material lined with satin, ending in a throw scarf, affords protection against dust, and so is welcome even in summer. The tan suède turban is faced with brown and has a flower at the front



Second in the list of colors which Paris tells us will be smart for spring is gray—the first is violet—and “dreadnought” gray, the color of this coat, is among the favored shades. The material is light weight velours cloth, and the coat, which falls free in the back and ripples a bit from the shoulders, has an unusual and very smart crossed-over belt arrangement in the front. Cuffs and the collar, which may button round the throat or remain open, are of white cloth, which the snug little hat matches. Models from L. P. Hollander & Co.

THREE OF THE SMARTEST COATS IN MOTORDOM—ONE AN EXPONENT OF THE MID-
SEASON VOGUE OF EMPIRE LINES, ANOTHER DOUBLY YOKED TO MAKE A NARROW
SHOULDER EFFECT DOUBLY CERTAIN, AND A THIRD SPONSORING A NEW COLOR

The RENAISSANCE of VENETIAN GLASS



Violets and hepaticas lend their tints to the glass-blower, and do double duty as stopper and bouquet. An iridescent bubble of glass is the vase at the right

ONE by one arts long out of fashion are revived again. The potters assure us that they have retrieved everything of their old art except, perhaps, the art of making a fine iridescent glaze. The metal-workers twist delicate bits of iron and bronze with marvelous fineness; and now the glass-makers of Italy are sending us shimmering examples of the ancient art of Venice, glass so lovely that one cares not a whit whether it was made two months or two hundred years ago.

GLASS SHAPES FROM FAIRYLAND

So perfect in form and color is this modern glass that one piece of it may be placed alone, as a treasured *objet d'art*. In one New York drawing-room the small table of satinwood shown at the right on this page holds only a rose jar of this modern Venetian glass, an indescribably delicate pale green jar, with infinitesimal bubbles blown into the glass to give it irregular reflections. A realistic pear in delicate colors tops the jar. The table which acts as pedestal for the jar is in itself a work of art, slenderly graceful, made of inlaid woods—satinwood and



On a Chinese Chippendale table fretted at the top to form a tray, is a set of fragile pale green finger-bowls with their trays

Once Treasured, Later Degraded by Imitation, Shimmering Many Colored Glass Returns to Favor



In the fashion of old decanters is this dressing-room set made. The mist green glass of the Venetian blowers is banded with rose color bordered with black, and for stoppers there are small bunches of glass flowers. Embellished by Elsie de Wolfe

pearwood—and fitted with delicate gilt bronze mounts.

A second rose jar, illustrated at the extreme upper right, is blown with white and crystal stripes and with little rosettes of gold dotted over it. It is topped, like the preceding jar, with a green and yellow pear. Fruits and flowers are used as final touches on most of these pieces, forming high lights of color. A transparent bit of ingenious glass-making is such a bouquet of flowers as serves as stopper for the fragile vase at the extreme upper left. These vases come in pairs and they forestall the florist by bearing bouquets of many colored glass flowers. These bouquets serve as stop-

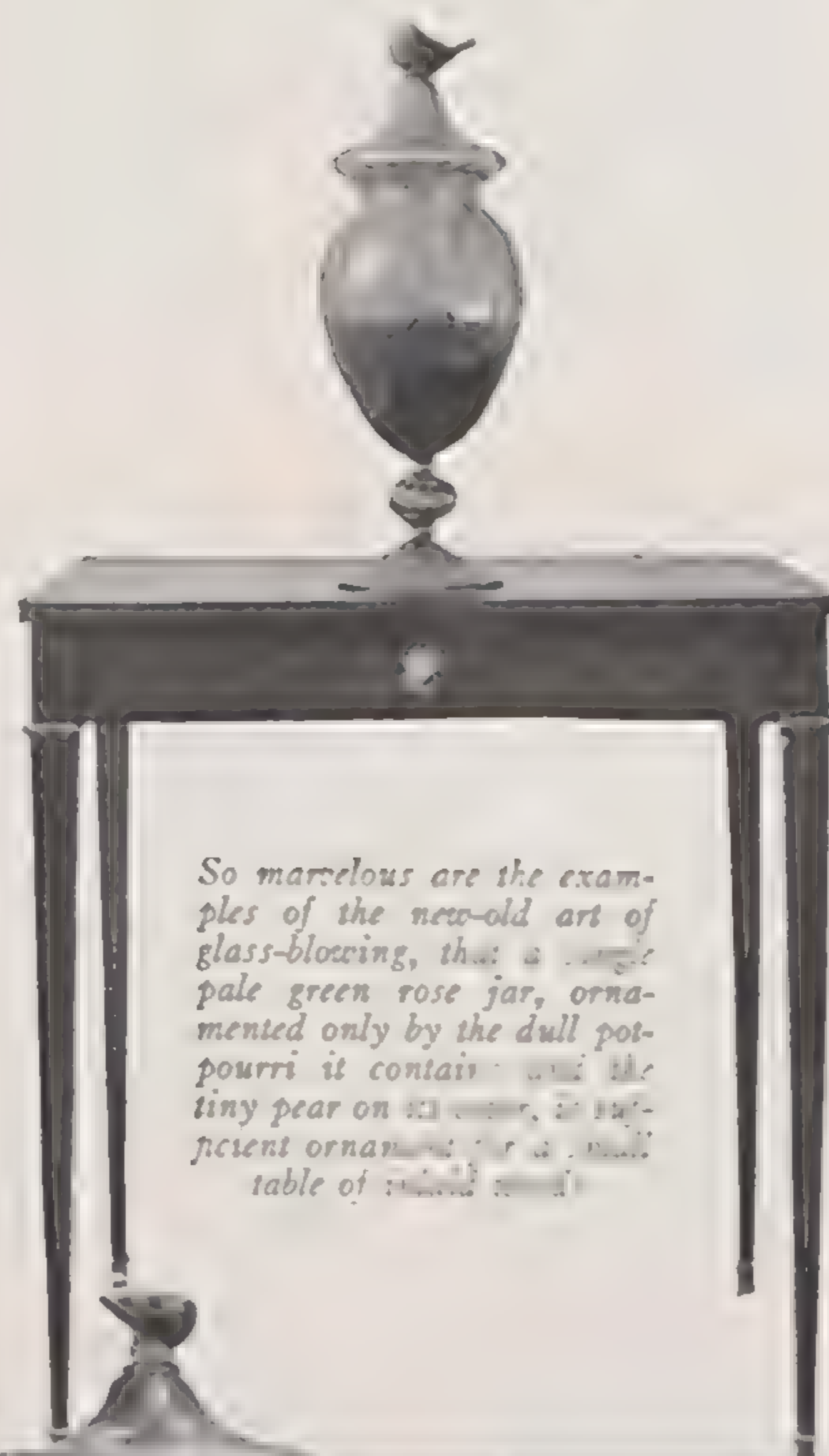


Planned in Araby and made in Venice was the jar of amber glass. At the right a white and crystal jar with gold rosettes, topped by a pear. Rich & Fisher

pers, and may be removed. Such vases would almost seem to conjure up a white colonial mantelshelf on which to place them, so dainty they are.

TO CONJURE THE SCENT OF BLOSSOMS

Perfume bottles have, of course, a large place in this new-old art. At the upper right is a perfume bottle of deep amber brown glass which came from the hands of the Venetians. So thin is the glass that the bottle seems to threaten to melt at a touch, bubble-fashion. The glass is, however, not so perishable as it seems, and
(Continued on page 60)



So marvellous are the examples of the new-old art of glass-blowing, that a large pale green rose jar, ornamented only by the dull pot-pourri it contains and the tiny pear on its cover, is sufficient ornament for a small table of satinwood



Amber glass shades into violet at top and bottom, and where the stoppers and covers fit down, the amber-violet appears almost black. The stoppers take a shape that was much used by the old glass-blowers. These, the vases at the right, and the two at the upper left are from John Wanamaker



A huge urn blown of thick yellow glass, closely resembling yellow Chinese porcelain, is topped by a glass fig and flanked on each side by wood brown glass baskets seemingly of woven twigs and filled with pale, yellow-striped figs. Such a formal arrangement is excellent for a small console table



The smartness which lies in natural colored linen combines with the abiding chic of a sailor shape to make unusually effective a model to wear with shirts or outing clothes, which has a soft telescope crown and a trimming of brown grosgrain ribbon caught with tiny buckles. The under-brim is faced with fine Manila straw

Wonderfully soft and smooth and fine in contrast to the rougher straw, is the white kid of which is made the sailor-hat at the middle above. It is faced with a green hemp straw for sake of contrast and trimmed with a haphazard bow of white grosgrain ribbon

Symmetrical little bouquets of morning-glories mark the four points of the compass upon the scantily brimmed hat of white kid faced with white hemp straw sketched at the upper right corner of the page, and the ends of an absurdly fascinating little black velvet bow float free at the back—a piquant model to wear with summer frocks

TO LIFT THE BAN OF COMMONPLACE-
NESS FROM THE SAILOR, NEW MATE-
RIALS ARE PRESSED INTO SERVICE



Sketched with the parasol in the center of the page is a broad-brimmed sailor of natural colored hemp faced with green suede to protect the eyes from the glare of the sun, and crowned with the same material to complete the attractive color scheme. A single brush-like feather in shades of tan sprays out sharply to the right from the front of the rather small crown

Boldly purloining the shape of the Scotch Highlander's hat and developing it in soft green suede with a becoming facing of natural hemp straw, the designer has contrived to concoct an extremely trig little model to wear with either suit or motor coat. It needs only two long, wisp-like feathers in green and brown to give a final touch of chic. Models from A. D. Burgess & Co.

KIDSKIN AND SUÈDE AND NATURAL
COLORED LINEN ENCROACH BOLDLY
UPON THE PROVINCE OF STRAW



By White

Advertised a play without a star, "Within the Law" was that until the first night; after that it was advertised vice versa, for Jane Cowl—well, Jane Cowl was simply in it. Miss Cowl returned from Europe last August with a French play in which she was to appear, but the war made the production of the play inadvisable



Madge Kennedy romps through "Twin Beds" with the same infectious fun with which she romps with her friends, the Everett boys, who did such excellent juvenile acting in "The Things That Count" and "Snow White"



An exile from the French stage, as are so many actresses, perforce, Gabrielle Dorziat plays the Comtesse Marina de Dasetta in "The Hawk" and while she gives a brilliant part a brilliant interpretation, it is plain when she is not the comtesse but just Mlle. Dorziat, that her heart is grieving for her ain country



Five snapshots by Jean Darnell

Pauline Frederick, who has but lately closed a long run in her melodrama, "Innocent," has gone to Bermuda to complete a series of motion picture films for "Bella Donna." Miss Frederick posed in Rome this summer for a motion picture of "The Eternal City," and is here smiling at her snapshot friend in Central Park



A favorite of the stage for a decade, Fannie Ward, whose career began in the Drury Lane Theatre, has just ended a run in "Madame President," one of her best-known rôles. Her new play, which opens in New York, is not yet named

ACTRESSES "OFF DUTY," NOT ONLY FOR THESE UNGUARDED MOMENTS, BUT IN SOME CASES FOR A MONTH OR MORE OF THIS WAR-RIDDEN SEASON

Directed of the tight little, brightly, funny little figure she wears in "Sari" and shown at her tight little, frantically funny little pigtail, Missie Hagan is no less the center of a little aura vibrating a likable personality

S E E N o n t h e S T A G E

ONE of the essentials to the full enjoyment of the drama is a common basis of experience on which the actual people in the audience can meet and recognize the imaginary people in the play. We go to the theatre to enjoy *ourselves*, or, in other words, to enjoy the exercise of our own creative faculties of mind; and the play behind the footlights is only the occasion, or stimulus, for that deeper drama that is called to life within our own imaginations. It is in this psychological sense that the collaboration of the audience is necessary to the real existence of a play. Romeo lives not so much in the person of this or that particular actor, as in the dreams of all the mute, inglorious poets in the auditorium, who imagine that they themselves are pleading underneath the moonlit balcony. When Alice Sit-by-the-Fire says a long farewell to all the greatness of her youth, we grow old along with her, and are sorry not so much for her as for ourselves. To seize and hold an audience, a play must induce this imaginary interchange of rôles between the actors and the public. Cyrano must sit in the orchestra and watch *us* die—stout heroes as we are—with a final upward flutter of the plume.

THE STRAIGHT AND NARROW WAY

But this interchange is possible only when our own experience has fitted us to recognize and know the people in the play. We can not put ourselves in the other person's place unless we understand the other person and his place. At one time or another, we have all been Hamlet,—that is to say, we have all been forced by circumstances to undertake a task for which we felt ourselves unfitted; and it is therefore very easy for us to put ourselves in Hamlet's place and to cry out against ourselves as rogues and peasant slaves. We have all, at one time or another, known women like Hedda Gabler: often we have hated them, and sometimes, for a season, we have loved them; but, at any rate, we have known them, and on this basis of experience, we find it easy to meet Ibsen's heroine half-way with the response of recognition.

These two appeals—the appeal of self-identification and the appeal of recognition—are the only appeals which are sufficiently potent to stimulate an

The Futility of a Play Based, as Is "Polygamy," upon Standards Unfamiliar to the Audience—The Confusion of Ethics in "At the Barn"—The Gleams of Reality in "So Much for So Much."

By CLAYTON HAMILTON



Photograph by Baron de Meyer

Mr. Lou Tellegen, who won fame in America as leading man with Mme. Bernhardt some years ago, plays the leading rôle in "Secret Strings," a play by Miss Kate Jordan, which opened December 28

audience to the spontaneous exercise of that collaborative function of imagination which is indispensable to the full enjoyment of a play. For this reason, it is always dangerous, and usually futile, to exhibit on the stage the sort of people that the audience is not prepared instinctively to understand. Foreign plays are futile when they deal with foreign manners. A few seasons ago, the late Mr. Lawrence Irving produced in New York an English translation of "The Three Daughters of M. Dupont"; but, though the piece was admirably acted, it failed to interest the public. This masterly work of the great Brieux affords a thorough exposition of all that is wrong with the marriage system in France today; but the evils which he attacks are non-existent in America. To a New York audience, his fervent plea that young people should be allowed to select their own mates and to marry for love seemed

a waste of eloquence over something too obvious to need discussion.

UNFAMILIAR CREEDS OR CODES

It is particularly dangerous to base a play on any religious or political belief, or on any code of ethics or of manners, that will not be accepted as a matter of course by everybody in the audience. Several dramatists, in recent years, have attempted to build plays on the Roman Catholic conception of the indissolubility of the marriage contract. Mr. Anthony P. Wharton's "Irene Wycherley" and Mr. Joseph Medill Patterson's "Rebellion" may be instanced as examples. In each play of this type, we have been shown a worthy woman, married to a brute addicted to drink and more intolerable vices, and at the same time loving and loved by an admirable man who is eager to marry her; and this woman undergoes the tortures of the damned and wrecks the lives of all who care about her, because, being a Roman Catholic, she can not reconcile her conscience to the possibility of getting a divorce. Such instances—it is reasonable to assume—occur frequently in life; but, when they are exhibited upon the stage, more than half the auditors withhold their sympathy from the heroine, because they know that, in a similar situation, they themselves would appeal to the courts for a divorce and would thereby avert the useless misery for which the dramatist asks pity. Such a play can evoke an adequate response only from an audience composed entirely of Roman Catholics,—in other words, of people fitted by tradition and experience to put themselves in the place of the heroine; and such an audience can never be assured in present-day America.

RESPECTING PREJUDICES

Again—to set forth another illustration—there are many thinking people at the present time who refuse to accept the Christian tradition that self-sacrifice is always noble and heroic, regardless of the harm that it may wreak upon the person who commits it and upon the welfare of all the other people whose lives are inextricably intertangled with his own; but these ethical philosophers still remain in the minority in any normal



Margaret Illington, who, in the company which took "Within the Law" on the road, took the part played by Jane Cowl, made her first New York appearance for this season in "The Lie," which opened on Christmas Eve



"Children of Earth," the play with which Alice Brown, previously known as a novelist, won the \$10,000 play competition, made its appearance on the New York stage in January with Olive Wyndham in a leading rôle



Photograph by Bassano

The charming Alexandra Carlisle leads the English company now producing here her last year's London success, "Driven," a comedy by Temple Thurston



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With the new year Patricia Collinge lent the aid of her engaging personality, which was recently displayed in "He Comes Up Smiling," to the interpretation of an important rôle in "Spotlight"



Photograph by White

Chrystal Herne, as she appears in a scene from "Polygamy," the harrowing tragedy of which fails to reach an audience prejudiced against Mormonism

theatre audience. It would therefore be very dangerous for a dramatist to let his hero say: "My brother is guilty. I am innocent. I am sorry that my brother is guilty; but, for the sake of my wife and children, and for the sake also of the many friends whose faith in humanity at large is founded on their faith in me, I feel it my duty to declare my innocence, although, by doing so, I must convict my brother." A normal audience will not respond to that; because, for over a thousand years, all Christian-minded theatregoers have been taught to expect some such utterance as this: "I am guilty. Set my brother free." The dramatist to whom only two or three hours are granted for the traffic of his play, has no time to argue against the prejudices of the centuries. His vocation is not to tell his auditors what they do not know, but to remind them of the worthiest things that they have always known,—to hand them, as it were, a sprig of rosemary, and to breathe the mystic phrase, "That's for remembrance."

POLYGAMY

"POLYGAMY" is the ultimate artistic product of the careful investigation which Mr. Harvey O'Higgins, in his honorable capacity as a magazine reporter, has made of life in Utah at the present day. Mr. O'Higgins has discovered that polygamy, though publicly renounced for political reasons, is still secretly sanctioned, and even ordered, by the Mormon Church; and, with the assistance of Miss Harriet Ford, a skilled and practised maker of plays, he has exhibited upon the stage a poignant vision of the sort of misery that may result from plural marriage in the midst of a nation committed to monogamous ideals.

From the technical standpoint, "Polygamy" is a well-made play; and, from the abstractly dramatic standpoint, it ought to be effective. As a matter of fact, it fails to awaken an adequate



Photograph by Karl Struss

So simple and so admirable is the art of Marjorie Rambeau, appearing with her husband, Willard Mack, in his play, "So Much for So Much," that it is amazing that Broadway has so long burned its lights in ignorance of her ability

emotional response from the average New York audience. The reason is that it demands, for full enjoyment, a belief in a belief in Mormonism. It does not require an audience of Mormons, for, indeed, it attacks the Mormon religion, but it demands an audience prepared to accept as a matter of course the existence of thousands of people whose personal conduct is determined by a religion so unfamiliar and so apparently incomprehensible.

The entire first act of this four-act play is devoted necessarily to an exposition of the state of life in a polygamous society. The four wives of one Mormon elder and the two wives of another are revealed to us in a scene of familiar conversation. All that they say seems natural enough to them; but much of their dialogue sounds funny to an audience habituated—in theory, at least—to a system of monogamy. Throughout this introductory and expository act, there are many "laughs"—to use the technical word of theatre-folk—which do not seem to have been premeditated by the authors; and an unpremeditated laugh, unless it can be rehearsed into the studied pattern of the piece, must always be regarded as a laugh against a play, not for it.

In the second act, the hero, a gifted and admirable youth, who is happily married to a young woman who has borne him two children, is tempted by the Prophet, for reasons that seem to a New York audience to be insignificant, to take a second wife against his will. This marriage is made more repugnant because the second bride thus forced upon the hero is known to be in love with his own brother-in-law. At this point an audience not inured to Mormonism begins to wonder why the hero should not refuse to obey the Prophet and set his own life free, before the government of the United States. The answer is that, being a Mormon, the hero has been educated to obey. This answer is true to the facts; we may take the word of Mr.

(Continued on page 62)



Miss Gertie Millar is playing Nan in a revival of "A Country Girl" at Daly's Theatre, London

Photograph by Rita Martin



Photograph by Bussano

As Nadina, Roma June hid her hero under her bed with the same happy ingenuity with which the first Nadina hid the first "Chocolate Soldier"



A vivacious Gallic comédienne is Jeanne Saint-Bonnet of the Réjane Théâtre, Paris, who plays the title rôle of "L'Ingénue," one of the war season sketches for a war-seasoned audience at the Ambassadors

Alice Délysia, a famous and beautiful refugee from the Paris stage, appears in the Anglo-Franco-Belgian cast at the Ambassadors in "L'Ingénue" and "My Lady's Undress"

AN ANGLO-FRANCO-BELGIAN SEASON WITH THE ALLIES ON THE LONDON STAGE

WITH the reversing of the theatrical order from performances every evening and two afternoons a week to every afternoon and two evenings, the London stage feels a sudden reverse fortune; plays are few and sparsely attended. But here and there an actress remains in the limelight. Quite the prettiest quartet is composed of Miss Gertie Millar, who is playing Nan in the revival of "A Country Girl" at Daly's Theatre; Miss Roma June, the new star in "The Chocolate Soldier" at the Lyric; and two irresistible French actresses, little Saint-Bonnet and the beautiful Délysia.

These last two came over from Paris with Max Déarly, and if London can smile at all, she will do so at the witty revue presented by the Anglo-Franco-Belgian company playing at the Ambassadors. The idea of an abandoned theatre, whose manager has gone to the front, and a stranded theatrical company to whom, quite by chance, the theatre is a refugee center, is amusingly utilized. Turns are improvised fast and furiously. There is no scenery, and the stage manager announces that he has "spared no economy in mounting this revue."

Two photographs copyrighted by Wrather & Buys



WORKING IN THE RICHNESS OF VELVET AND SATIN AND IN THE DELICACY OF TULLE

GLINTING WITH SILVER AND JET, PAQUIN CONTRIVES TO FASHION FOR GERALDINE FARRAR

GOWNS WHICH HAVE ABOUT THEM SOMETHING OF THE MAKER, SOMETHING OF THE WEARER

In a singularly logical unit Paquin combines the twice-trained skirt of latter-day France with the girdle and bodice of the "moyen âge" and trims the latter with the wraith of a nineteenth century bertha. Pink velvet is the fabric of the gown, which has an overbodice of pink net starred with gold and a gold belt with a golden tassel. The bertha, which becomes a scarf in the back, dropping below the waist-line, is of tulle, stuffs of which tissue catch up the skirt at the sides

In the lissom "moyen âge" lines of a shift of cream colored satin, in the pale evanescence of a cream tulle overdress glinting with silver and weighted with crystal and jet at the bottom, in the arresting brilliancy of a rhinestone girdle dropping in strands low on the hips, and above all in the listless flow of a cape-like drapery of black tulle upon which is traced a border of jet, has been conceived an informal dinner gown befitting the plastic grace and exquisite dark coloring of the wearer

No simple feat is that of interpreting a much-worn model in an individual manner, and this has been accomplished in an afternoon dress of black satin and chiffon which owes its distinction to the absence of all trimming save an edge of fur on the tunic and the pink rose at the front of the bodice. Above the fur a band of satin borders the chiffon of the tunic, and atop the long sleeves a black net is a second net sleeve which ends in a point at the elbow and is caught by satin



No shy retiring sprite is the "spirit of Futurism," who flaunts her gauzy tunics and emphasizes the brevity of her skirt by futurist pantalets



Also futuristic is this pierrot costume, which graced the famous "Midnight Ball" of the late London season, and which is of a lightness and frivolity to raise the heaviest spirits

No disembodied emotion but an insistently embodied ache inspired this costume which visualized "Indigestion" at the All Fools' Ball at Covent Garden

Three camera portraits above by Hugh Cecil

TO GIVE A FILLIP TO THE SPIRITS AND INSPIRE GAY INCONSEQUENCE—FOR THIS WAS FANCY DRESS CREATED—HERE ARE SUGGESTIONS FROM MASKS OF THE LATE LONDON SEASON



Greater elegance could no man (or woman) ask than the costume of the French dandies known as "les Incroyables," who were distinguished by immaculate frills, gay colored costumes, Directoire curls at the temples, and a habit of answering all remarks with "incroyable!"

VOGUE PATTERN SERVICE

WHEN selecting designs for gowns at this period of the year a study of the fashion tendencies of the coming season is of the greatest importance. Models that are frankly dated by a hackneyed, although favored, fashion are soon passé and make alterations necessary soon after the gown is made. Vogue patterns shun the usual. Into them are incorporated the best of the modes of to-morrow. This insures the gown a long life and a modish one. Because of this, Vogue patterns appeal to the smart woman of limited income or limited time for expenditure on dress. A frock made now after any one of these patterns, whether it is developed in materials suitable for the south or for the north, will be in good style so that it may be considered a possible addition to the spring or summer wardrobe.

The cotton materials which are of great interest to the woman who is preparing her southern wardrobe are now shown in the shops, and materials such as panama cloth, cotton gabardine, and striped piqué



Nos. 2724/2-2725/2
Sphinx satin and chiffon of the same shade edged with moleskin would represent in this model a favored combination of the season



Nos. 2691/2-2692/2
Sleeves of bronze lace, buttons of dull gold, and much old-gold satin for the flaring tunic will admirably fashion this evening gown



Nos. 2776/2-2777/2
Tub crêpe would be a pretty and serviceable material for this frock, which shows indubitable tendencies toward the becoming princess line

are favored for the separate skirt or simple morning costume of shirt and skirt. Voiles, nets, and sheer muslins are to be favored. The muslins patterned in quaint old designs in colors are to be brought back to general use. These are most charming when hemstitched hems are added in solid colors to match the color designs on the muslin themselves. Nos. 2772/2-2773/2 are excellent for development in the new crisp linens.

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, or \$1 for the complete costume, except No. 2772/2, which is \$1. An illustration, directions, and material requirements are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th St., New York City. Vogue Patterns may be bought at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; and Rolls House, Breams Bldg., London, E. C. England



Nos. 2656/2-2657/2
The redingote, which in its most practical version is a coat-dress, finds an exponent in a model with a plaited skirt



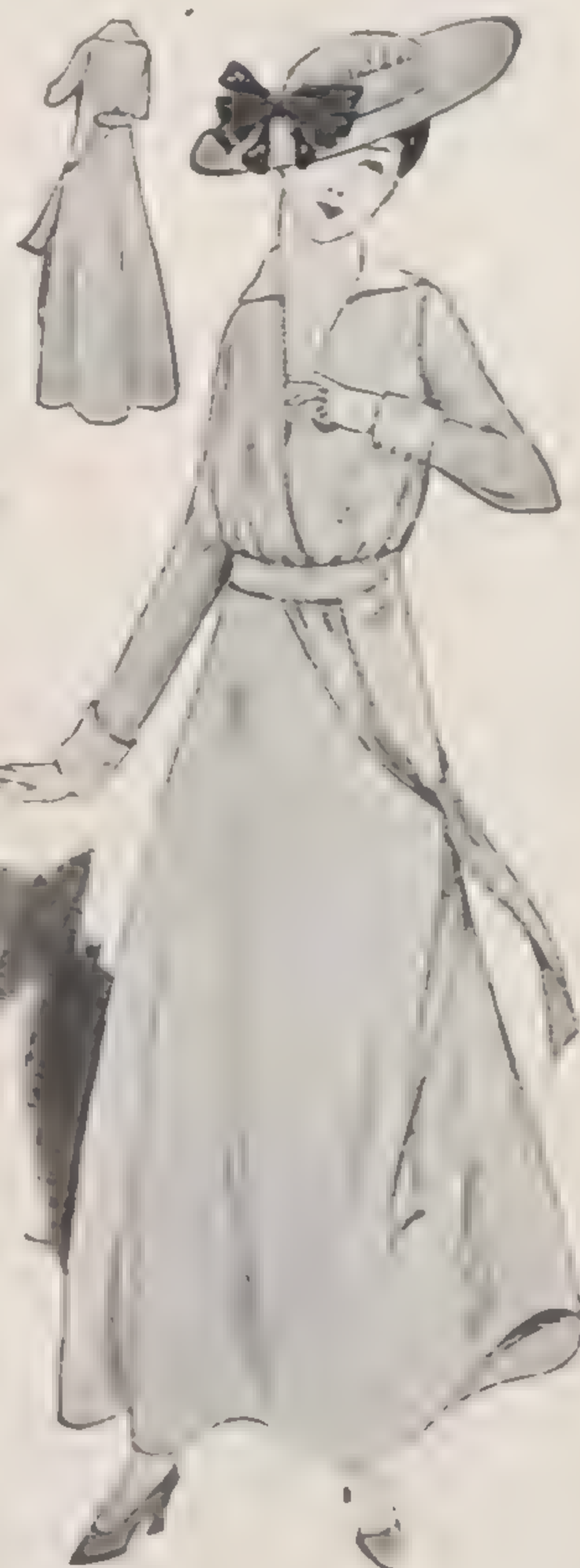
Nos. 2689/2-2690/2
In this season of sleevelessness, a really good sleeved model proves a boon to the woman who has too slender arms



Nos. 2752/2-2753/2
A slender line of paillettes accents the flare of the skirt and outlines the edges of the long-waisted, surplice bodice



Nos. 2693/2-2694/2
Silk or the tub materials the southern season is making popular are suitable for this smart plaited afternoon frock



No. 2772/2
Crisp linen is an excellent material for developing this one-piece frock with an odd little half-belt and looped sash

DESIGNS FOR GARMENTS WHICH CLEVER-
LY INTERPRET LESSER RÔLES IN DRESS

Patterns on this page, sizes 34 to 40 inches bust measure, 35 to 41 inches hip measure, and 24 to 30 inches waist measure, are 50 cents each for waist or skirt, \$1 for the costume. An illustration, directions, and materials requirements are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Ave., cor. 30th St., N. Y. Vogue patterns may be bought at 149 Tremont St., Boston, Mass.; Ye Gift and Favour Shop, 162 Post St., San Francisco, Cal.; and Rolls House, Breems Bldg., London, E. C. Eng.



Nos. 2683/2-2684/2

Nos. 2674/2-2675/2

Nos. 2683/2-2684/2
A skirt that is doubly smart in that it is both plaited and yoked, and a plaited shirt with a collar that will serve in two different capacities

Nos. 2674/2-2675/2
A coatee, a pattern of which is included with the waist pattern for 50 cents, transforms blouse and skirt into a smart costume



No. 2705/2

Needed but a modicum of material to fashion a waistcoat which contributes much to the smart suit

No. 2559/2

Half concealed by a little coatee the blouse is doubly attractive. Both are included in the one pattern for 50 cents

No. 2821/2

A well-cut blouse which embodies the slim trimness of the mode; the collar may be worn high or low



Nos. 2801/2-2802/2



No. 2701/2

No. 2701/2
A fascinating kimono room gown, trimmed with perky quilling and fastening cunningly with a button on the belt in back. Price, \$1

Nos. 2801/2-2802/2
The line of buttons continuing from blouse to skirt unite the two and make of them a smartly harmonious costume for sports wear



No. 2559/2



No. 2821/2



No. 2786/2

A faithful copy of a charming French blouse with seams marked by lines of hemstitching



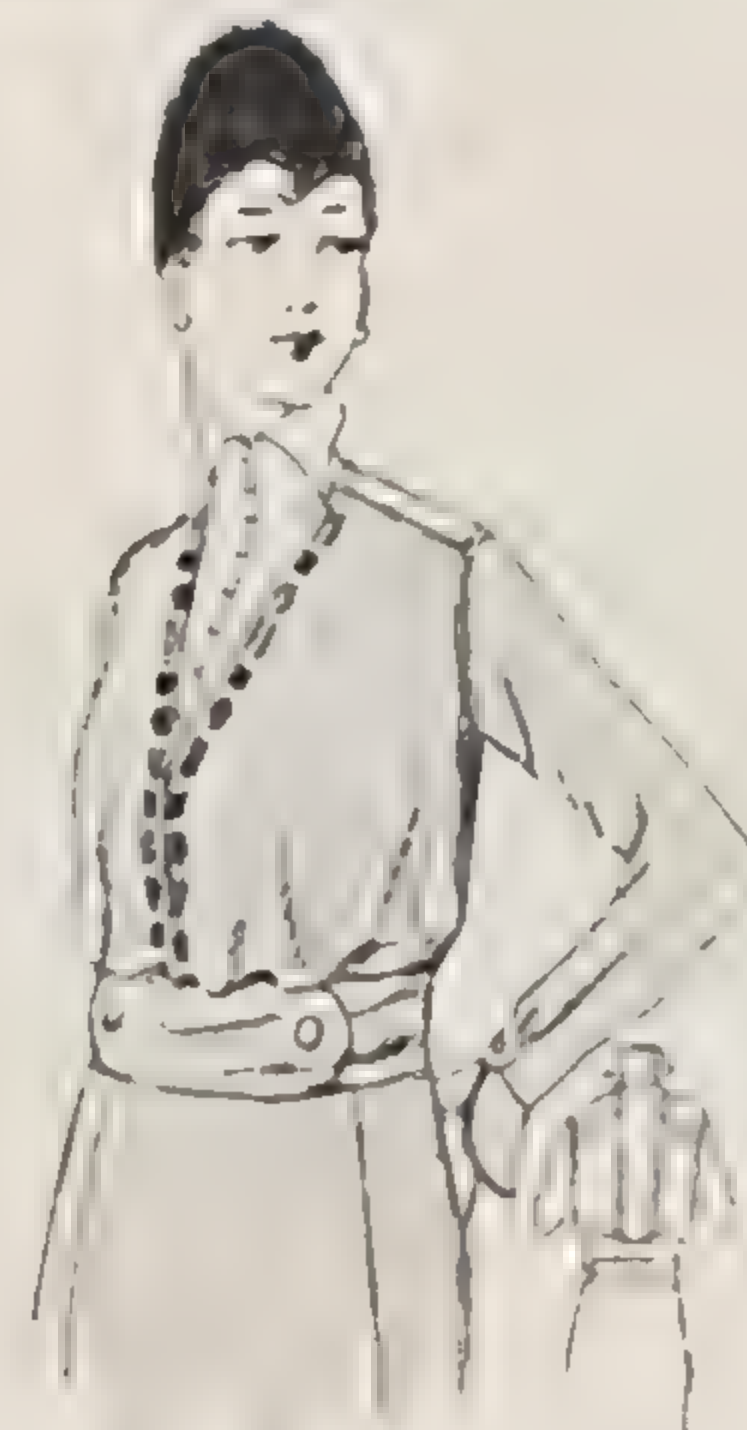
No. 2596/2

In the surplice draping of a blouse is simulated the Eton lines which Paris approves



No. 2686/2

The type of shirt which one always finds in the wardrobe of the well-dressed woman



No. 2685/2

Gay embroidery may temper the strictness of a blouse designed primarily for service



No. 2785/2

A model which embodies many of the characteristics of the advanced fashions of the spring



*BURGESSER MODELS
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Hats

Tailored Frocks

For Early Spring and Summer Wear

Embodying suggestions which, due to the disturbed conditions abroad, will be depended upon to establish the smart vogue for the season

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PIPING PEACE IN WAR-TIME LONDON

THE four Americans left in London called at the Embassy on "Thanksgiving." The Thursdays of His Excellency and Mrs. Page are one of the things that go on serenely in spite of Kitchener and Khaki. The atmosphere is very pleasant at the big, cream colored house in Grosvenor Square, W. The tea is excellent. With the present drab cast of social life in London, the gold and white paneled drawing-room at the Pages', with its blazing fire, its shaded sconces, and indefinable air of detachment, stands out as a peculiar haven from the war topic. At least war is not the only thing talked about there.

AMBASSADORIAL PIE

"I'm going now to buy a mince pie," said a nostalgic-eyed American as he put out his hand to Mr. Page in good-by. "What's the matter with 'punkin'?" demanded the Ambassador. "Oh, you can't get 'punkin' pie in London," replied the Homesick One. "I suppose not," said Mr. Page. "They serve what they call 'punkin' pie at the Savoy—but it isn't" (with scorn). "It's all soft!" The Ambassador looked sad. The Pie-Longer-from-Home looked sad. Well, one can't have everything in this militant world. Not while Mr. Emerson's principle of Compensation holds. One can't live in a classic, creamy, old English house, with servants invented by Thackeray and steel engravings, by Cousins in the hall, and sit with the toffs at the opening of Parliament and the funerals at St. Paul's, and chat comfortably with kings—one can't be absolutely It in London, in a word, and have pumpkin pie, in the bargain. Just the same, the American Ambassador is so nice—so witty and wise and simple—one wishes that he, at least, might have his pumpkin pie—and eat it, too! As Marie Lloyd sang at the latest, royally-patronaged Belgian Relief Matinée—with Alexandra the Queen of Wild Roses listening to her with an amused smile in a near-by box—"A little o' what you fancy's good for you!"

WAR-DODGING AT DINNER

Efforts are being made in certain social directions not to talk about the war—or rather, not to talk about it to the exclusion of everything else. It is extremely difficult, this movement for the Suppression of War in Conversation. For instance: a woman in Mayfair is having a few people in to dinner. Oh, not "a" dinner; dear me, no. Just the ordinary domestic break. "Let us try to keep off the war a bit," she says a little wearily. She, like every one else, has had a most khaki colored day—business at the War Office in the morning, three Committee Meetings in reference to a new Hospital Equipment, Work for Women-Who-Are-Out-of-It, A Soldier's Christmas Fund, a Musical Tea for the Benefit of Bereft Artists, and a half hour at her club just before coming home to see how the Work of the Shirt-makers in the ballroom was going. "Let us talk of something else," she sighs. Everybody makes an effort; but it simply can't be done. Some one mentions Madame Hanako, the famous Japanese tragedienne and her company, who are playing in Loie Fuller's oriental play, "Otake," at the Ambassadors. "A real artiste! You know she had the most frightful experience in Germany when the war broke—" The hostess puts her finger to her lip, and there is a pause.

Somebody makes a fresh start. "The Belgian players at the Criterion are delightful. You haven't seen them? Oh, you should go. Every one should, I think, even if he doesn't understand French.

The entire proceeds, you know, are given to the Belgian Relief Fund." (Hopeless glance from hostess—a murmured, "So sorry.")

Art would seem safe; but it isn't. "Pender made the most wonderful *coup* in Bond Street this morning—bought a dozen old gilt spoons—I've been dying for them for ages!—and a pair of Rockingham spill vases in perfect condition, for a mere song, my dear." The company, who didn't know Pender could sing but are willing to let it go, are ready to drop the matter when a luckless lady, occupied with knitting, counting, "purl two and plain," again upsets the apple cart. "Yes, isn't it terrible; the antique dealers have been simply ruined by the war. From Caledonian Market to Dover Street they say they are just giving away"—pause to "purl"—"the most priceless things!"

CONVERSATIONAL PEACE

But there are plenty of peaceful themes to dwell on, even in London where everyone continues to Sister-Anne for the Zeppelins, knit for the Tommies, and go to bed early to oblige the police. It is understood, of course, that it is not *dans la note* to talk of cabbages and kings, frocks, the tango, marrons glacés, Bernard Shaw, or anything else frankly frivolous or frivolously frank. Breakfast, needless to say, is universally *khaki au lait*, and up to, say, three o'clock in the afternoon one may reasonably be allowed to talk "the eastern theatre of war" and the "Russian chance" without interruption. But there remains a fairly wide choice of conversational subjects for tea time as well as after-dinner-cigarette subjects warranted not to slump war-wards. There is, for example, the interesting phenomenon of popular airmen warbling like birds at *matinée teas*—*vide* Mr. Grahame White's recent lyrical appearance at Claridge's. Will their next progression be beautiful glossy wings drooping over their athletic shoulders?

And there are a few new books out that have not been written by Bernhardt. They might be talked about. People once used to discuss books, didn't they? It is true that Christmas is in danger of not coming off this year—no, not because there will be no German Christmas cards, but because Miss Beatrix Potter became sidetracked by the war and did not finish her new Peter-Rabbit story for the holidays. There is a rumor that it won't be out until Twelfth Night—fancy that! But Mr. H. G. Wells has introduced a fascinating creature to London Society in the person of "The Wife of Sir Isaac Harman." Lady Harman is quite worth knowing, even, if her husband did make tu'penny bread of shriekingly nutritive merit! The new volumes of "Pitt," and the new volume of "Disraeli" furnish two irresistible men to be pulled to pieces around the fire, and there is always Mr. John Masefield. His new volume of verse, "Philip the King," is jolly reading and wrangling over. "Philip the King" came so close in the wake of "The Daffodil Fields" that it is ten to one that the average caster-about-for-neutral-conversational-themes has not caught up with either of them!

A LITERARY COOK-BOOK

Finally, as the vicar says, have you read "Georgina, Lady Dudley's Cookery Book?" You must. Even if you live at the Ritz-Carlton or in a Pullman car or in a balloon, you will revel in it. Lady Dudley is a most interesting and romantic character. She was one of the beauties of Queen Victoria's Court and has immense charm. Her father was Sir Thomas
(Continued on page 60)

BY APPOINTMENT TO



HER MAJESTY THE QUEEN

REVILLE & ROSSITER LTD
1912

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LONDON ENGLAND



Our Collection of "Spring Models" in Gowns,
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Castle Hats



No. 860



No. 1113

No. 860. New French crepe sailor, faced Milan hemp, crepe pompons on the brim.

No. 1113. Cerise Liseret braid hat, trimming of narrow black satin ribbon, jet ornament on crown.

Showing the new square veil introduced by Castle

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PIPING PEACE IN WAR-TIME LONDON

(Continued from page 58)

Moncreiffe and his daughters were famously lovely. One became Lady Muir-Mackenzie, another married the Duke of Atholl, and a third became Lady Forbes of Newe. Lady Dudley in the old days was noted for the originality and deliciousness of her "little dinners." Ever so many of her own special recipes were collected then into the "Dudley Book of Recipes," which had a great vogue. This new Dudley book is a most elaborate and alluring affair—literary, epicurean, and Penelope-like. Lady Dudley lives in a beautiful old country place in Richmond Park. It is set in fine spacious gardens, planned very largely by Lady Dudley herself. It is just off the Richmond bus route, yet it gives the impression of being far from the madding motor. To see her beautiful gardens one would know that Georgina, Lady Dudley could compose a chef d'œuvre of a cook-book.

LONDON PAGEANTS

There have been flashes of the old glitter in London lately. One day it was the new Lord Mayor swinging down the Strand in his big gold coach accompanied by all the *gros-bonnets* of the town in their purple and scarlet and amazing wigs. Other accessories were the tramp-tramp of troops, the music of pipes and bugle, and the cheering of crowds that lined the way for miles. The Lord Mayor's Show is the people's fairy-tale staged on much the same gorgeous lines as the Drury Lane pantomime for good children at Christmas.

Then there was the other show which was the spectacle of the whole year, when the King and Queen drove in state to the opening of the Khaki Parliament. A different sort of fairy-tale was this from the Lord Mayor's performance. The Lord Mayor's coach recalled Cinderella and the peripatetic pumpkins, but the Royal Coach—a cavernous glass affair drawn by six black horses—inspired something like awe, and the tired looking man in military uniform and the severely gowned woman beside him looked lost to real life in its recesses.

In all the past processions of English kings and their queens from the Palace

to Parliament there has probably been none more impressive than this last one when the monarch drove to Parliament to open the war session. Black was the note, and the lines of spectators were as somber as rooks. All the troops were in khaki and the turbaned Indian troops—magnificent, bronze men—gave a vivid oriental touch to the scene. But save for the glitter of helmets, the gleam of medals, and an occasionally particularly gorgeous splash contributed by a yellow state landau with an escort of Horse Guards, the pageant was keyed low.

It is most interesting to note the women who are entitled to the honor of riding in this procession of peers. There are but three besides the Queen—the Duchess of Devonshire, who is Mistress of the Robes; the Countess of Fortescue, Lady in Waiting; and Lady Katharine Coke, Woman of the Bed Chamber.

"FOR THE BENEFIT OF—"

Every morning when Tapley-the-Maid brings in the tea and toast she is accompanied by an under-slavey bearing the post of the day, and staggering under the weight of epistolary appeals for this and that concert, matinee, to sale for the Belgians, the Servians, the Walloons, the Wounded Heroes on Battlefields, Unemployed Women, and Hospitals—world without end!

Miss Elizabeth Asquith's benefit matinee filled Covent Garden Opera House and made a warm fourteen hundred pounds for the unemployed arts and their votaries. A little informal tea which Miss Asquith gave when launching her matinee project afforded society an opportunity to see the Prime Minister's charming old house in Downing Street in a nice, unofficial light. While the guests were waiting for some one to arrive and explain just how terribly hard up the theatrical profession was, Miss Elizabeth Asquith stood on the hearth rug before the wide, old-fashioned chimney in the drawing-room and recited first a little French piece, and then Kipling's "If." Then Miss Constance Collier came in breathless, vivid, eloquent, and "told all," and enthusiasm took fire. Such is London charity.

OF VENETIAN GLASS

(Continued from page 47)

its fragility is a joy after the heavy bottles of cut glass that have for so long been used.

There are other vases for even more formal decorative uses. A tall urn of an opaque yellow glass which suggests Chinese porcelain, shown at the bottom of page 47, has a pair of glass baskets of glass figs flanking it. The baskets are seemingly woven of mauve and brown colored twigs, and the fruit is striped in bright yellow. Such an arrangement as is this would be excellent for a small console table. One of a pair of iridescent vases is shown at the side of the flower-filled vase at the upper left of page 47. These are in pale green, lavender, rose, gold, thin as a bubble, with black handles fluted like a cockscomb, and there are rosy yellow pears on their pointed covers.

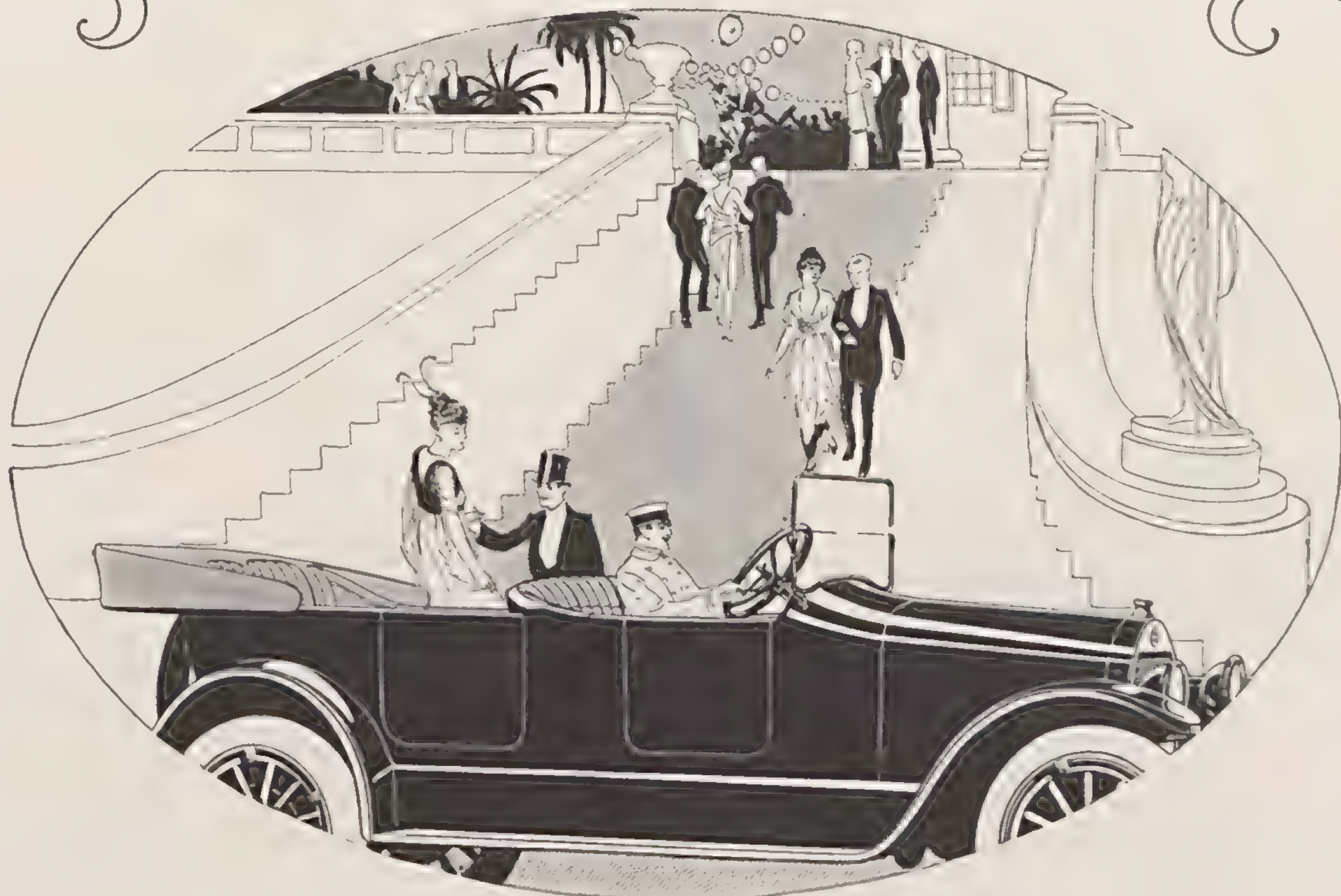
There are dozens of similar precious small vases and perfume bottles not more than four inches high, topped with the inevitable tiny pear. A set of finger-bowls of green glass has little translucent pears for handles, and each bowl is fitted with a shallow plate of the same glass. This set is illustrated on the lower left of page 47, on a Chippendale table with a Chinese fretwork which makes a tray of its top.

The few decorators who were fortunate enough to bring over their stock of glass before the war began, have taken pleasure in exhibiting it in its proper setting. In its cabinet on page 47 is a

unique dressing-room set of many bottles and bowls. The set was made up of three pairs of pale green bottles, of the quaint form of old brandy flasks, with stoppers of gay bouquets of colored glass; two drinking glasses; two bowls—a covered and an uncovered one, made for those who "lave their hands," as the poets had it; and the necessary trays. The green glass was further embellished by the American decorator by a rose colored band, bordered in black, which was painted about the glassware near the top of each object. This same decorator painted a similar bathroom set in a trailing vine design of black, white, and gentian blue.

Unique of its kind is the dressing-table outfit illustrated at the lower left of page 47. It is of amber glass, with violet-black tops, bottoms, and stoppers. The bottles have a suggestion of the old Persian tear bottles.

The new glass is sufficiently distinguished in color and in form to be used anywhere. It is as much at home in the drawing-room as on the dressing-table. The prices for the glass are not prohibitive: the smallest bottle costs five dollars, the sets for bathroom or dressing-table about one hundred and twenty-five dollars, and the prices of other pieces range in between. There are few duplicate objects, but that is as surely made a matter for congratulations as regret.



The Woman's Personal Car

MUST be a proper setting for the lovely woman it is destined to carry.

It is in the choice of those things which bring to us the greatest joy, the greatest comfort and the most complete satisfaction that we best express our real selves.

The beauty of line, the convenience of every appointment and its smart equipage, distinguish the Jeffery Chesterfield Six as the woman's personal car.

The selection of the Jeffery Chesterfield Six is a display of taste endorsed by those who best know how much comfort, luxury, ease of control and distinctive style mean to a woman in the enjoyment of her own car.

You will find, when you examine the Jeffery Chesterfield Six at the shows, all those things you have conceived as being necessary in a car to satisfy your individual taste.



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THE Southern Season is here, and the Palm Beach Girl is busily shopping and filling her trunks and bags with the "things she really needs." Last, but not least, she carefully tucks in a few bottles of

GOURAUD'S ORIENTAL CREAM

for she knows right well what this old-fashioned cream has done, and will do for her complexion. Her Mother and Grandmother used it before her.

She says:

"It is a cream that not only cleanses, protects and beautifies the skin, but it will prevent tan and roughness, caused by the hot Southern sun and strong salt air. It gives that clear, pearly white complexion so much desired by women of fashion."

Gouraud's Oriental Cream is priced at \$1.50 per bottle, and can be purchased at all drug and department stores, or sold direct by



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PROPRIETORS

**37 Great Jones Street
NEW YORK**

**19 Saint Bride Street
LONDON, E. C.**

SEEN on the STAGE

(Continued from page 51)

O'Higgins for that; but it is not true to the principles of life at large, as those principles are felt instinctively by an audience educated in the east.

From this enforced marriage, many miseries result,—miseries that, considered in the abstract, are dramatic, but, considered in the concrete, are not dramatic at all, because the audience refuses to regard them as inevitable. The unwilling second wife locks herself in a bedroom; the distracted husband leaves the house; the miserable first wife faints outside the locked door and lies all night, in a state of semi-stupor, on the floor. All this would be very harrowing if we could make it tally with our own experience; but, in the revelatory phrase of Hilda Wangel, "it all seems so irrelevant." In the world to which we have always been habituated, "people don't do such things."

In the last act, two couples—the hero and his accepted wife, his unaccepted wife and her lover—resolve ultimately to flee to another state and to conduct their lives, as they have always wished to do, in accordance with the common law of the nation of which all four are citizens. But, when this decision comes, an audience not inured to Mormonism merely wonders why it had not been arrived at in time to obviate the harrowing third act. It is not sufficient to explain to us that these people are Mormons, and that Mormons are accustomed to obey their Prophet, even to their own damnation: we wish the authors to convince us that we ourselves would have acted similarly in such a situation. This conviction, under the circumstances, is impossible. "Polygamy," for all its merits of sincere conception and practical craftsmanship, must therefore be regarded as a futile play.

AT THE BARN

THE trouble with "At the Barn," by Mr. Anthony P. Wharton, is that it is impossible for the public to assist the play with collaborative credence. "Pleasant enough, if true," would be the verdict of the average auditor; and this verdict would be delivered with a smile that would accentuate the *if*.

Three bachelors are living in a country house in England called "The Barn." There enters, unannounced, a strange young woman who tells them that she has come to live with them a while because she likes the house. It transpires subsequently that she is a former chorus girl who has been made a musical-comedy star by the money and the influence of a certain Lord Clonbarry. This man, who loves her, has devoted all his energies to advancing her in her career. In return, she has agreed to accompany him upon a yachting trip. She is one of those women who, having frankly made a bargain, will accept the other person's share of it and then refuse to pay their own. The heroine has run away from Lord Clonbarry; and the author of the comedy apparently agrees with her in the opinion that her breach of contract is a virtuous action. At this point, the critic is confronted with an ethical dilemma concerning which it may seem tactful to maintain an apparently disinterested silence.

The runaway heroine, by imposing herself for a fortnight upon the hospitality of the bachelors at "The Barn," evokes a scandal in the neighborhood that makes all three of them feel that, notwithstanding this or that, they ought to marry her. Also, she darns socks; and it is a traditional convention of the theatre that somebody must always marry a sock-darning heroine. If a woman can edit

a magazine and thereby earn enough money to hire a dozen serving-maids to darn socks, don't marry her; but if she can darn socks herself, marry her at once:—this is the advice which the public is accustomed to accept from dramatists. The bachelor who is most a woman-hater resolves to marry the heroine, because, forsooth, she is so different from other women. When Lord Clonbarry reappears to claim her, the hero treats him very rudely and sends him away with the sad but wise conviction that women are dishonest. There is a subsequent encircling of arms as the final curtain falls.

Much of the dialogue of Mr. Wharton's comedy is prettily written, but no literary artifice could obscure its essential lack of truth to nature. Furthermore, in the performance, it is impossible to believe that Miss Marie Tempest is an inexperienced young girl. Miss Tempest is a great actress; she deserves to be recorded as the Réjane of the English stage; but, with all her art, she can no longer induce the illusion of a woman in her early twenties.

SO MUCH FOR SO MUCH

"SO MUCH FOR SO MUCH" is a play by Mr. Willard Mack, the author of that unusually truthful and impressive melodrama entitled "Kick In." The leading parts in the present piece are performed by Mr. Mack and by his wife, Marjorie Rambeau; and the play has been staged by the author.

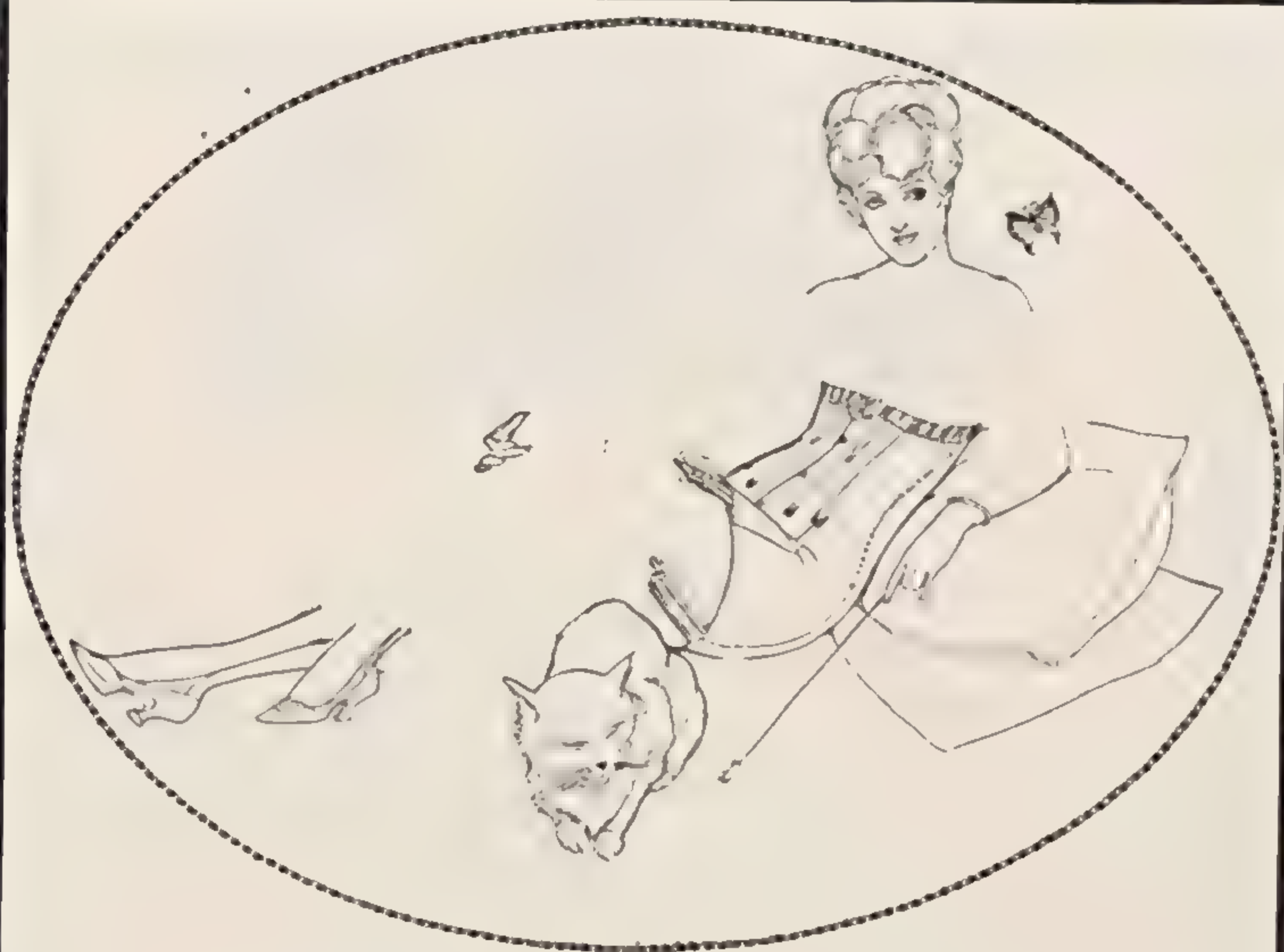
On the basis of these two plays, Mr. Mack must be acclaimed as a keen observer and a sedulous exponent of the truth. He is an admirable actor,—simple and sincere, and avoiding any hint of overemphasis. He can communicate more by his apparent reticence than other actors can convey by sawing the air and tearing a passion to tatters. He is, in addition, an accomplished stage-director: he avoids all tricks and leaves the play alone. It should be added also that his wife is a very able actress,—so simple and so admirable in her art that she makes the public wonder why Broadway has burned its lights so long in ignorance of her attainments.

"So Much for So Much" is not a good play; but it contains several passages so real and so sincere that it is more worth seeing than many plays which, as a whole, are more efficiently constructed. The first two acts, which deal in detail with the lives of people who are poor, are beautifully true; but the last act, which deals with the character of a Wall Street magnate, is false and artificial. Mr. Mack seems to know less about millionaires than he knows about stenographers.

In the second act of this play, there is a dialogue between the hero and the heroine, impeccably delivered by the author and his wife, that awakens a quick response of recognition from everybody in the audience. The material is old; but the treatment is original and new. If the entire play were as good as this particular scene, it would be necessary for the commentator to acclaim "So Much for So Much" as a criticism of life,—or, to say the same thing in other words, a work of art. But in other passages, though the acting remains true, the text becomes mechanical and the auditor is reminded by the lines that he is sitting in a theatre.

"So Much for So Much"—to repeat—is not a good play; but it is a play that should be seen by every one who values a few fleeting moments of reality. Mr. Mack has open eyes and open ears; and, within the range of his evidently limited experience, he contrives to tell the truth.





The Redfern Corset Lady

Asks if you have seen the new Redfern Models. They are a joy just to hold in the hand—shapely at sight and pretty to look at—quite as pretty as the prettiest bit of lingerie.

In fact, the designers' aim is to create in the Redfern, a garment that shall not only shape beautifully, but—if we may say so—be a fitting companion for exquisite lingerie.

There are fashions from everywhere this season—fashions inspired from the North and South of Europe, the Occident and Orient; in character military and non-military, but each is so exacting in line that it spells corset certainty.

There need be no uncertainty if you will select from the Redfern line your model—it will be marvelously satisfying in the very first fitting.

If you have been a little careless in your corseting, and your figure has lost its lines or has become too full through wearing a corset too long a period, which we all do at times (a woman writes this), the defects may be easily corrected through the proper fitting of the Redfern model.

If you are in need of a new corset, or if the old one is passé, or if this reminds you that something is wrong with your corset, call at any high-class shop and ask them to show you the new Redfern models.

Redfern Corsets will always be found where carefully selected wearing apparel is offered—at all high-class department stores,

And at The Redfern Corset Shops, at 510 Fifth Avenue, New York; 19 East Madison Street, Chicago; 114 Grant Avenue, San Francisco.

Three to Twenty-five Dollars
At High-Class Stores

*Redfern
Corsets*

THE WARNER BROTHERS COMPANY
NEW YORK CHICAGO SAN FRANCISCO



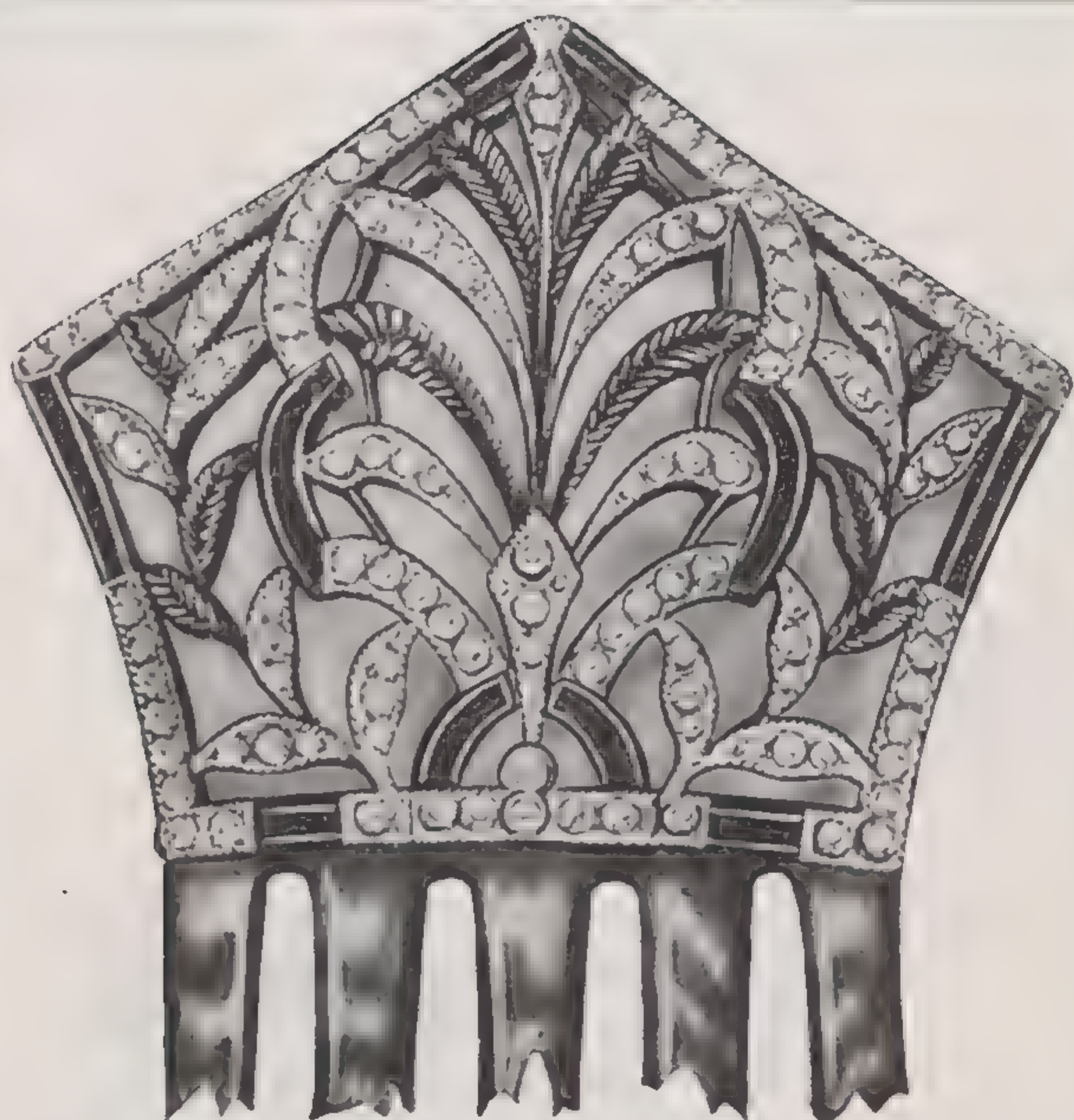
An original creation of our own, suitable for early Spring and Southern wear.

Samples and sketches upon application.

Stein & Blaine
Ladies Tailors and Furriers

8-10 West 36th St.,

New York City



Comb with Silverite Mounting

THIS is our first direct announcement to the readers of Vogue, but for years the great department stores and the exclusive specialty shops have been offering our

HAIR ORNAMENTS, SHOE BUCKLES AND NOVELTY JEWELRY

to their most discriminating customers.

The purpose of this advertisement, and of the many that will follow, is to acquaint those women who demand the best in articles of personal adornment with our name; to familiarize them with our trademarks:



STERLING

SILVERITE
F&S

and to illustrate for their benefit the newest and most authentic styles as we create them.

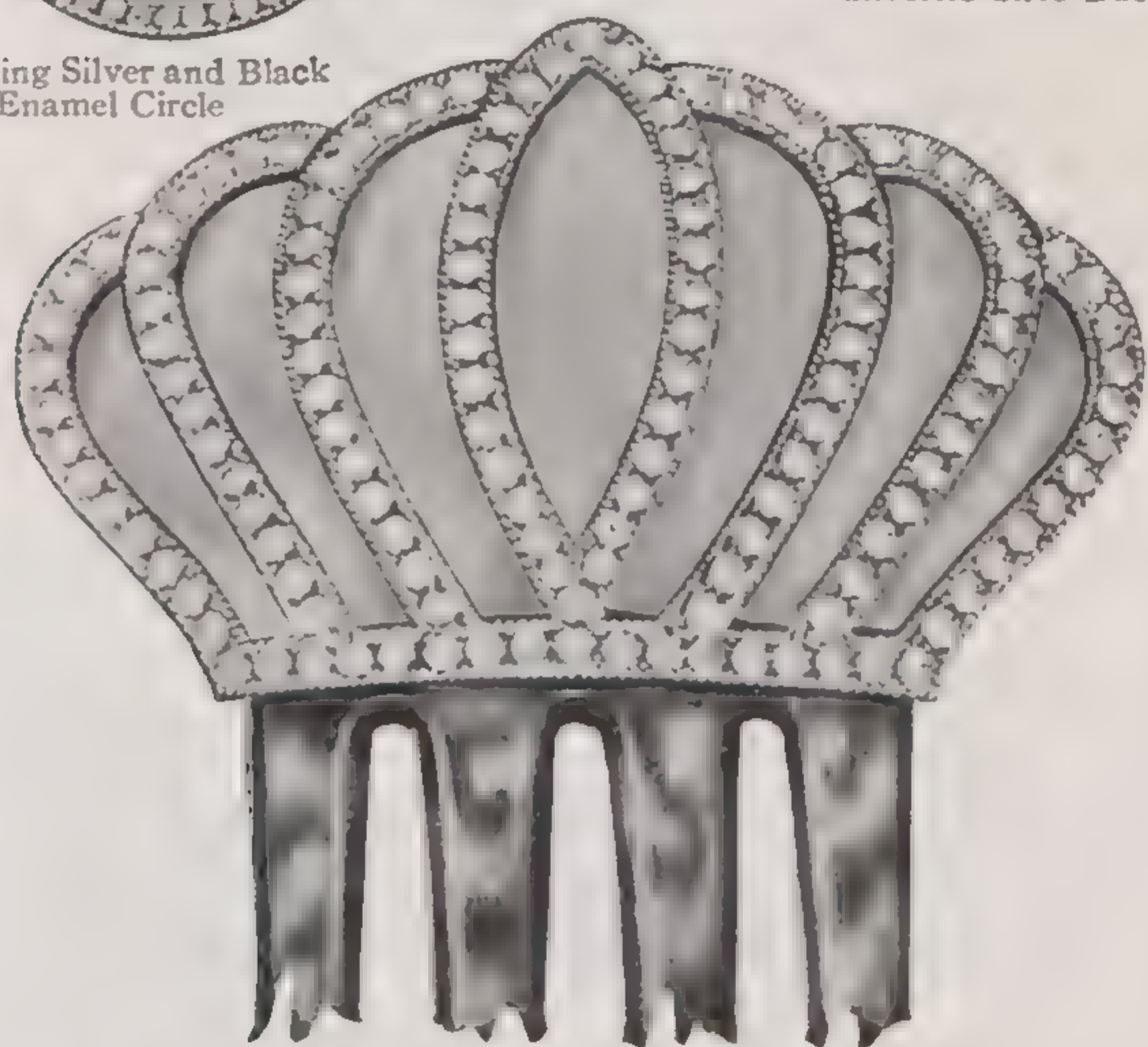
Henry W. Fishel & Sons' hair ornaments, shoe buckles and novelties in jewelry are displayed by the representative department stores, jewelers, specialty shops and shoe dealers throughout the United States. If you have difficulty in finding these goods in your community, kindly communicate with us, so that we may send you the name of your nearest dealer.

Sterling Silver and Black
Enamel Circle

Ask for tiny booklet
showing a few of
our newest style
creations



Silverite Shoe Buckle



Comb with Silverite Mounting

Henry W. Fishel & Sons
Manufacturing Jewelers
126 West 22nd Street
New York City



S O C I E T Y

Births

NEW YORK

Isham.—On December 17, to Mr. and Mrs. Ralph H. Isham, a daughter.

Seaman.—On December 16, to Mr. and Mrs. Joseph H. Seaman, a son.

CINCINNATI

Fremont.—On November 5, to Mr. and Mrs. Francis Townsend Benton Fremont, a daughter.

Putnam-Bundy.—Miss Katherine Lowell Putnam, daughter of Mr. and Mrs. William Lowell Putnam, to Mr. Harvey Hollister Bundy.

Stedman-Broughton.—Miss Ruth Stedman, daughter of Dr. Joseph C. Stedman, to Mr. John Nicholson Broughton, son of Dr. Henry W. Broughton.

CHICAGO

Chandler-Markham.—Miss Ruby Chandler, daughter of Mr. R. Grigsby Chandler, to Mr. George Markham.

Linn-McCormick.—Miss Dorothy Caroline Linn, daughter of Mr. and Mrs. William R. Linn, to Mr. Cyrus McCormick, son of Mr. and Mrs. Cyrus Hall McCormick.

Mellen-Dewey.—Miss Marguerite Mellen, daughter of Mrs. John B. Kales, to Mr. Bradley Dewey, son of Dr. and Mrs. Davis R. Dewey.

CLEVELAND

Treadway-Howard.—Miss Mary Treadway, daughter of Mr. and Mrs. Lyman Treadway, to Mr. Charles Wadsworth Howard.

PHILADELPHIA

Fitler-Willits.—Miss Margaret Fitler, sister of Mr. N. Myers Fitler, to Mr. Oliver G. Willits, son of Rear-admiral and Mrs. George S. Willits.

SAN FRANCISCO

Cunnane-Mullineaux.—Miss Mabel Johnston Cunnane, daughter of Dr. and Mrs. William Bernard Cunnane, to Mr. Walter Edgar Mullineaux, son of Mr. Mary Hamilton Mullineaux.

NEW YORK

Draper.—On December 8, at her residence, Anna Palmer Draper, widow of the late Henry Draper.

Mahan.—On December 1, in Washington, Rear-admiral Alfred Thayer Mahan.

St. George.—On November 15, Lieutenant Howard Avenel Bligh St. George, son of Mr. and Mrs. Howard B. St. George.

Schermerhorn.—On December 9, at her residence, Julia Magdalen Schermerhorn, wife of Colonel George Stevens Schermerhorn.

Schroeder.—On December 11, at his residence, Gilliat Schroeder.

Smillie.—On November 22, at his home, Charles Francis Smillie.

BOSTON

Andrews.—On November 22, at her home, Maria F. Andrews, wife of the late Frank W. Andrews.

CLEVELAND

Edwards.—On November 12, at her home, Lucia Ranson Edwards, wife of the late Colonel William Edwards.

WASHINGTON

Payne.—On December 10, at his apartment, Sereno E. Payne.

Rockhill.—On December 8, in Honolulu, William W. Rockhill.

Engagements

NEW YORK

Burrill-Watson.—Miss Beatrice Burrill, daughter of Mr. and Mrs. Edward Livingston Burrill, to Mr. W. Whitewright Watson, son of Mr. Walter Watson and the late Annie Duncan Watson.

Duncan-Augustine.—Miss Ruth Evelyn Duncan, sister of Mr. O. D. Duncan, to Mr. Thomas H. Augustine.

Foote-Baker.—Miss Marianne Lathrop Foote, daughter of Mr. and Mrs. Robert D. Foote, to Mr. John Stewart Baker, son of Mr. and Mrs. Stephen Baker.

Malloy-Pendleton.—Miss Eileen Malloy, daughter of Mr. and Mrs. William T. Malloy, of Stamford, Connecticut, to Mr. John Shepard Pendleton, of Minneapolis.

Marshall-Field.—Miss Evelyn Marshall, daughter of Mrs. Charles H. Marshall, to Mr. Marshall Field.

Parsons-Deckert.—Miss Dorothy Webb Parsons, daughter of Mr. Arthur Webb Parsons, to Mr. James Flanagan Deckert.

BOSTON

Clafin-Marshall.—Miss Mildred Clafin, daughter of Mr. and Mrs. Adams D. Clafin, to Mr. Henry Herbert Marshall, son of Mr. S. Duncan Marshall.

NEW YORK

Haxall-McClure.—On December 19, at the home of the bride, Mr. Bolling Walker Haxall, Jr., and Miss Katharine F. McClure, daughter of Mrs. David McClure.

Oldham-Gould.—On January 14, in the Cathedral of St. John the Divine, Rev. G. Ashton Oldham, rector of St. Luke's Church, and Miss Emily Pierrepont Gould, daughter of Mrs. James H. Gould.

Quaid-Atterbury.—On January 20, in St. George's Church, Mr. William Quaid and Miss Hopeton D. Atterbury, daughter of Mrs. Lewis B. Atterbury.

Smith-Holland.—On December 7, in the Myrtle Room at the Hotel Gotham, Mr. J. A. B. Smith, Jr., son of Rear-admiral A. B. Smith and Mrs. Smith of Baltimore, and Mrs. Virginia H. Holland, widow of the late Ralph H. Holland.

BALTIMORE

Howell-Slingluff.—On December 10, at the residence of the bride's parents, Mr. Alfred Howell, son of Mr. and Mrs. George Dawson Howell, and Miss Frances Cross Slingluff, daughter of Mr. and Mrs. Fielder Cross Slingluff.

CHICAGO

Hopkins-Dobyns.—On December 5, Mr. John Lamar Hopkins and Miss Martha Dobyns, sister of Mr. Fletcher Dobyns.

CLEVELAND

Wick-Chandler.—On January 2, Mr. Kenneth B. Wick, son of Mr. and Mrs. H. C. Wick, and Miss Katherine S. Chandler, daughter of Mr. and Mrs. George N. Chandler.

PITTSBURGH

Cappeau Watson.—On December 5, at the home of the bride, Mr. John William Cappeau and Miss Elizabeth June Watson, daughter of Mr. Albert Watson.

Revillon Frères Furs

ESTABLISHED
1723

REMOVAL

AT the close of the present season we shall conform to the tendency of New York trade of the finer sort and remove to an up-town location which will be more convenient and accessible to our customers.

All our furs are re-marked at prices to insure prompt and complete clearance before removal. The prices will be found remarkably low, even for the present season when sharp price concessions are the rule.

Full descriptions and prices of any desired furs will be sent on request. Customers who purchase from us by correspondence are guarded against disappointment in quality or value by the long experience and wide reputation of the house.

19 West 34th Street
New York

Paris Montreal London

Walpole Bros. Irish Linen Manufacturers January Sale of Household Linens

Our entire stock of household linens, direct from our looms in Waringstown and Belfast, is offered at reductions from 10% to 25%. "Walpole Linens" have been the criterion of quality abroad for nearly a century and a half. Our regular prices are always moderate, because we sell direct to the consumer in our own stores only, thereby eliminating intermediate profits. Our sale prices mean genuine bargains. Only reliable goods offered.



BATH TOWELS
Sale Price . . . \$13.50 a dozen
Including monogram in any color
In finer quality, Sale Price \$16.20 a dozen

Damasks,
Sheets, Pil-
low Cases,
Towels, etc.
All of the
standard
Walpole
quality at
Sale prices.



BATH MAT
Sale Price . . . \$3.60 each
Including monogram in any color

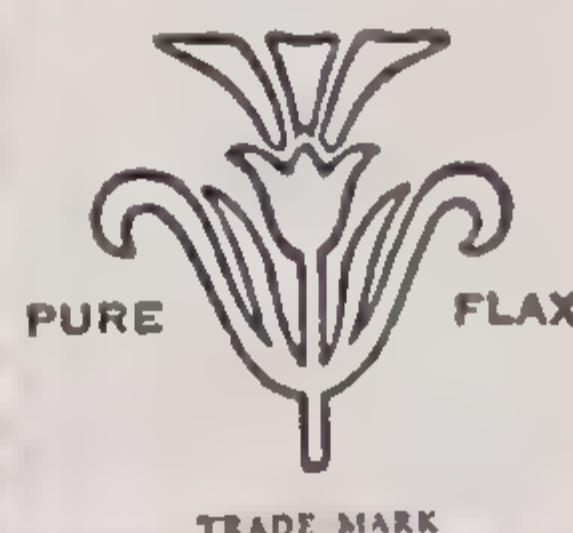


Style No. 1
PURE LINEN HUCK TOWELS
Size 22 x 40
Sale Price . . . \$4.50 a dozen



Style No. 2
PURE LINEN HUCK TOWELS
Size 22 x 40
Sale Price . . . \$5.40 a dozen

Only the best and purest flax yarns are used in weaving our linens, enabling us to absolutely guarantee the quality. Purchases forwarded carriage-free to any part of the United States.



TRADE MARK

Catalogue will be sent post free promptly upon request

373 FIFTH AVENUE, NEW YORK

Also of

London Dublin Belfast Melbourne
Factories: Belfast and Waringstown, Ireland

ESTABLISHED 1766

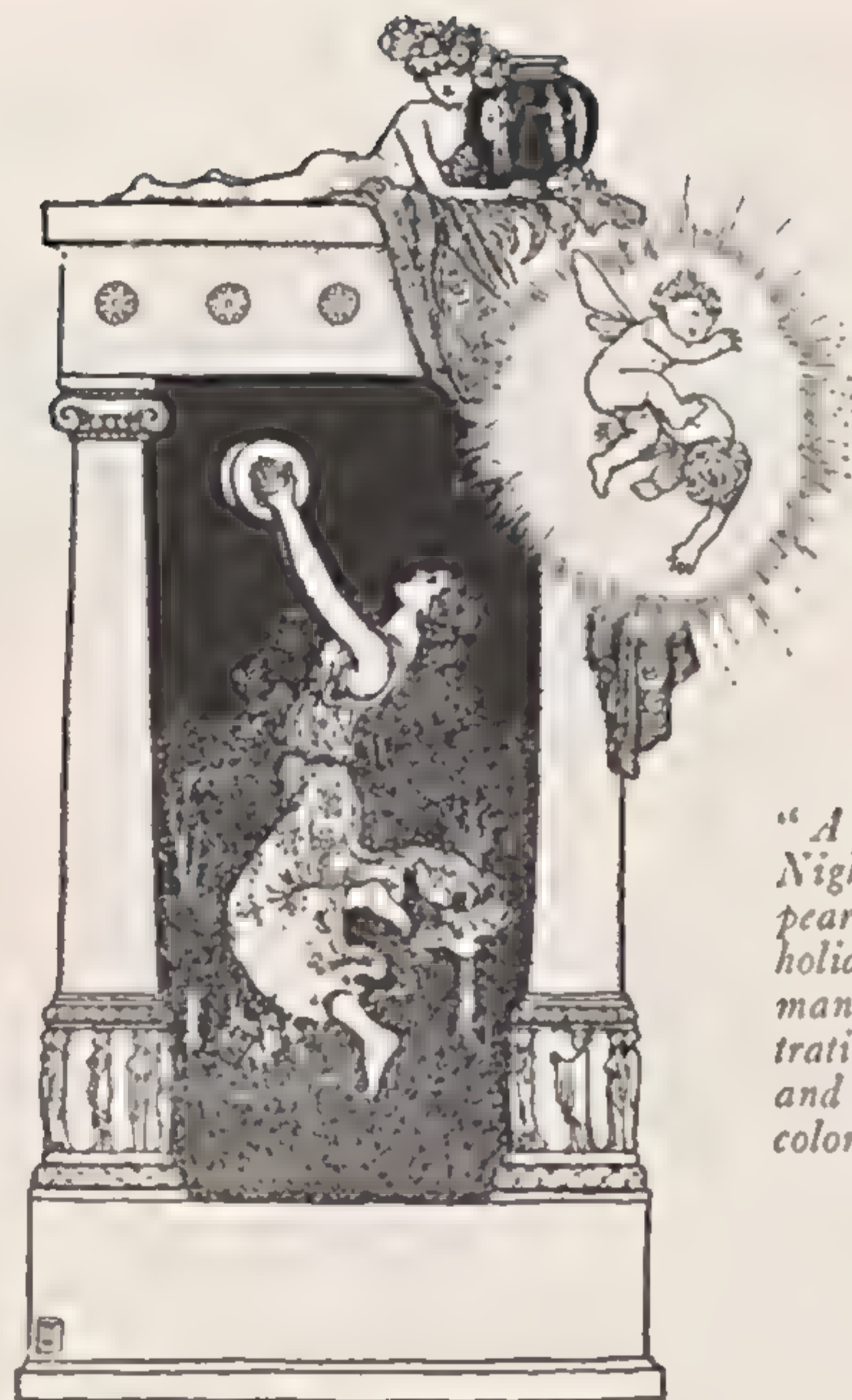
ARE YOU GOING SOUTH?

The Bergdorf Goodman models for Southern wear reflect the newest trend of refined style for every occasion, whether sports event or ballroom function

Gowns Tailored Suits
Sports Apparel Wraps

BERGDORF
AND GOODMAN

616 Fifth Avenue bel. 49 & 50th St.
New York



"A Midsummer Night's Dream" appears in a charming holiday edition with many spirited illustrations both in black and white and in colors, by W. Heath Robinson

Courtesy of Henry Holt and Company

WHAT THEY READ

A DECIDED touch of self-consciousness in the style of many younger American authors must probably be set down to the influence of the training in English composition found in the preparatory schools and the colleges. For years past there has been a complaint that most youths enter college with no skill in writing English, and many are graduated without having acquired any such skill. It is notorious that "doctor's English," which is a term to connote the slovenly style found in many themes submitted for the degree of Ph.D., is a fearsome thing, while scores of textbooks, written without grace and deficient in precision, show that some gentlemen long decorated with the doctorate are slow to improve their style. Even the professors of English are apt to write without spontaneity, simplicity, or individuality, and what a distressful thing is the novel as produced by some of these widely read and critically learned gentlemen! Indeed, the colleges, which are putting forth an enormous amount of printed matter, give us little that is distinguished, significant, or charming in manner, whatever be the importance of the matter.

Stung by the criticism that youths come out of college unable to write their mother tongue acceptably, the professors have honestly and energetically undertaken to teach the art that so few of them practise with distinguished success. The colleges, however, and more especially the preparatory schools, have approached their problem from the wrong side. Boys and girls from twelve to twenty or more have been cautioned as to so many things that they ought not to do in writing English that they take pen in hand with fear and trembling, and produce what no person acquainted with masterpieces can read without extreme discomfort. Writing, even of the simplest sort, is a synthetic, a creative, art, and the cultivation of the analytical faculty implied in the critical study of style helps little toward the learning of that art. Much reading of good English, old and new, prose and verse, and reading primarily for enjoyment rather than for instruction, a moderate quantity of critical analysis, and a vast deal of spontaneous self-expression in written language will make an effective stylist far sooner than any amount of "study" deliberately directed toward learning how the masters compass their effects.

In spite of Robert Louis Stevenson's practise, the deliberate imitation of anybody's style, however excellent, will never

give man or woman the power of natural, agreeable, and characteristic self-expression. For more than a century and a half Addison's style was commended to young men and women for imitation, with the result that those of docile mind produced innumerable things of colorless excellence and no real significance. Now it is announced from one of the greatest of rural New England colleges that young men are to acquire a "gripping" style by the conscientious study and conscious imitation of the grippiest writing in the magazines. Anything, except perhaps a return to the smooth elegance of the Addisonian model, would be better than this. If young writers are to play off their own bat, to express themselves with an effectively natural style recognizable as their own and not another's, are to be rid of self-consciousness, and are to acquire an air of saying their say without casting into our faces the studied critical method by which they do it, they must give up the imitative, they must cease to trouble themselves overmuch with the paralyzing "don't's" of the schoolroom; they must realize that nothing is much worse than the deliberate effort to be smart, or forceful, or meticulously elegant.

There is a glorious tradition of English prose, straight down from Shakespeare to Kipling. The man who has something to say, and has saturated himself with the work of the masters, English and American, has watched with intelligent interest and appreciation what the best men and women of current fame are doing, and has learned to taste the fine flavor of the best French prose, will almost certainly know how to present his ideas and feelings in a fashion to reach and move his readers. A powerful personality with a genuinely significant message may easily form for himself a distinctive and even distinguished style without any wide reading of the masters. But after all, the great writers of the past have not been known for mere extravagance of style, and the search after eccentricity of expression to-day, as in other times, marks the curious in literature rather than the great. We have much clever, a vast deal of strongly "mannered," and a little genuinely distinguished writing in current magazines, but when all the youths at college come out bent upon the practise of the "gripping" style as displayed by the more sensational of the magazinists, it will be time for intelligent readers to pray for a discriminating and fatal epidemic among the younger men of letters.

(Continued on page 68)

PARIS

NEW YORK

Maison Bernard

IMPORTERS

330 FIFTH AVENUE, NEW YORK

Announcing
Comprehensive Display
of
Advance
Spring Models

HATS
GOWNS
COATS &
TAILLEURS

Some Imported—Others Maison
Bernard Original Designs
FOR SOUTHERN WEAR

MAISON BERNARD
ADVANCE SPRING CONCEPTION

Of a charming and youthful
Dance Frock, made of the New
Pompadour Silk of excellent
quality - - - - - \$49



Madame: It's Your Duty to Be Beautiful!

You owe it to yourself and society.
Superfluous flesh, bumps and protuber-
ances are tragedies that can now be
averted. The Magic Figure Mold Garment
is a miracle of modern costumerie. It
brings back the lithe grace of youth.

The Magic Figure Mold and Instantaneous Flesh Reducer

Nothing like it ever offered. It immediately distributes
all bumps and protuberances. Produces a permanent
flesh reduction without diet, exercises, loss of time
or expensive baths. *For the slender as well as the fat.*
It preserves your symmetrical figure or restores it if
you have lost it.

Not a "Slip Over" Not a "Sweat Bath"

An elastic garment that beautifies the figure and
holds it by gentle pressure. Can be worn all day in
perfect comfort. May be worn with or without the
corset. No injurious constriction.

This garment secures an immediate reduction of two
to four inches over the abdomen and hips and around
the inner as well as the outer side of the limbs. Sagging
muscles are held in place. A beautiful outline of figure
at once secured and finally made permanent.

Endorsed by physicians and surgeons. You need
this scientific garment as part of your
wardrobe.

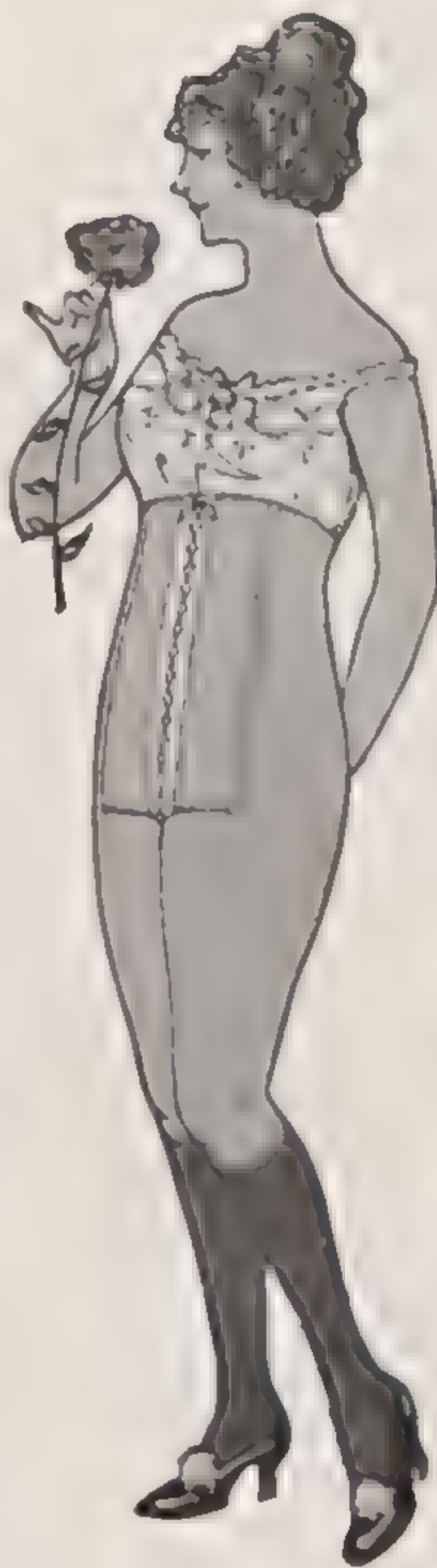
"Ask the Woman Who Wears One"

Write for booklet and names of exclusive shops
who sell our garment. Accept no substitute.

Magic Figure Mold Garment Co.

52 E. Broad Street

Columbus, O.



Trade Mark



Important Sale of Furs



DURING Jan-
uary we will
sell at prices
to command
instant dis-
posal, our
entire stock of Manu-
factured Furs.

Fur Coats, Fur Sets,
and Motor Furs for men
and women.

This sale offers an
opportunity to buy Silver
Fox, Russian and Hud-
son Bay Sable,

at Wonderful Savings

H. Jaeckel & Sons

Thirty-second Street, West
Number Sixteen

(Our Only Address)



Paul Jones Middy Blouse

(Registered U. S. Patent Office.)

A Blouse that is perfect in fit, with freedom in every line, finest of workmanship, made up in sturdy materials, absolutely fast colors.

The PAUL JONES MIDDY is an ideal blouse for the big or little girl, the school girl, the athletic and out-door girl. They are so smart, so convenient, and so necessary.

Insist on the PAUL JONES Label at all high class department stores. If your dealer cannot supply you, write us direct.

Morris & Co., Makers, Baltimore, Md.



5951
\$1.95

5957
\$1.95

5964
\$2.95

Five New Blouses—Advance Styles and a Special Introductory Sale

Instead of a January clearance sale of passé models, Leiser & Company are holding an *advance style sale*. The five blouses illustrated are offered to out-of-town shoppers as special examples of Leiser values. Designs are ultra-smart, materials each of the best quality. Prices are from \$1.50 to \$2.00 less than such blouses usually cost elsewhere.

5951. Embroidered crepe de chine, with long set-in sleeves and the popular vest effect. Can be had in white or shell pink. Price, carrying charges prepaid.....\$1.95

5957. Crepe de chine, smartly tailored, finished with a dainty embroidered organdy collar. The long sleeves are set in, colors are white, pink or the fashionable sand (tan). Price, carrying charges prepaid.....\$1.95

5964. Embroidered net over China silk, made with the new cape effect. Sleeves are long and set in, sash is black satin. This unusual blouse is made only in white. Price, carrying charges prepaid.....\$2.95



5971
\$2.95

5971. Another tailored model of satin subline, showing one of the new high collars. It is edged with silk braid and finished with a smart black silk bow and black buttons. Colors, white or pink. Price, carrying charges prepaid, \$2.95

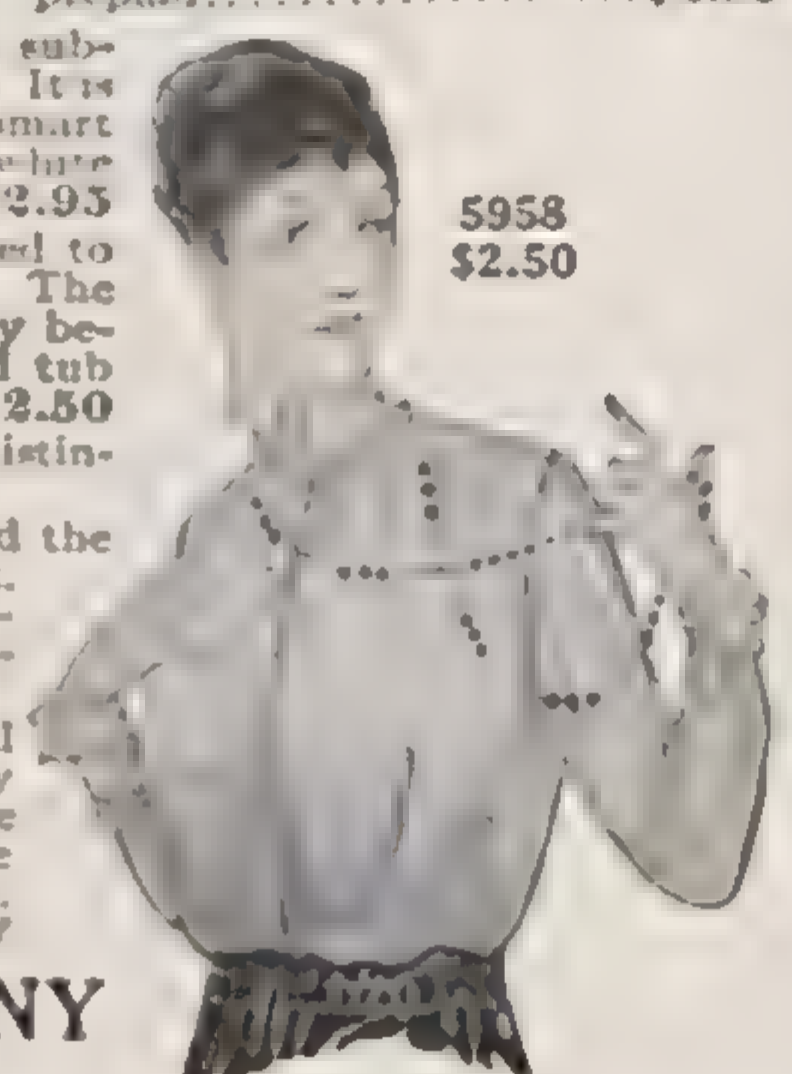
5958. Best quality wash silk, buttoned to the throat with self-covered buttons. The style of the collar and cuffs is especially becoming. Comes in white only, a splendid tub waist. Price, carrying charges prepaid, \$2.50

Note.—Set-in sleeves are the season's distinguishing feature.

In ordering, please give your size, and the color you select. Enclose personal check, postal or express money order, as you prefer. Your money refunded without question if you wish to return a purchase.

Order one of these blouses and you will understand the advantage of shopping by mail at Leiser's. Their value is duplicated in our entire line of women's and girls' clothes. Why not open a charge account?

THE LEISER COMPANY
324 Michigan Avenue, Chicago



5958
\$2.50

WHAT THEY READ

(Continued from page 66)

THE WIFE OF SIR ISAAC HARMAN, by H. G. WELLS, marks a new phase in the author's fiction. Mr. Wells abandoned long ago, heaven be praised, his extravaganzas of the future, and for some time past he has shown symptoms of abandoning the novel of distinct purpose. In "The Wife of Sir Isaac Harman" there is indeed a purpose other than the mere depiction of the human drama, for the stage picture is set against a background of the social and marital problem; but one feels that Mr. Wells is much less concerned with proving his social theories than in telling a good story and showing us live and real persons in action. Furthermore, Mr. Wells has "speeded up" his style, so to speak, has labored for the happy phrase, the pat descriptive word, the epigrammatic expression of a character, scene, structure, or situation, with the result that the reader must be more than ever alive in order to enjoy the feast of wit provided.

It must be owned that some of Mr. Wells's hits are misses, and that the evident purpose to be brilliant at all cost is now and then vexing. Nevertheless, "The Wife of Sir Isaac Harman" is a story to amuse at every page, often to delight, and now and then to move the reader. Sir Isaac is a delightful creation, the business man who is rather a business beast, egotist, domestic tyrant, the smug and insufferable embodiment of British middle-class respectability and wealth. The wife is a real person whose beauty, sweetness, and goodness Mr. Wells has convincingly bodied forth; and her group of relatives, friends, and acquaintances Mr. Wells has made most entertaining. A brilliant novel this, long, but not too long, and one that more than any other marks the author's attitude of serene detachment towards some things that were once to him as dear as life. (New York: The Macmillan Company, \$1.50 net.)

THE PASTOR'S WIFE, by the author of "Elizabeth and Her German Garden," comes with its harmless humor at the expense of both Teuton and Briton, like a blessed interlude of peace, a soothing truce, amid the horrors of world-wide war. The English lady, who is herself the wife of a German and who has long so successfully hidden behind anonymity, displays all the freshness and spontaneity of her delicious humor in an audacious extravaganza. Her heroine is the well-disciplined daughter of an English prelate, one whose smug Anglicism is continuously subjected to the slings and arrows of the author's delightfully outrageous wit.

Contrasted with the prim respectability of Episcopal society in a cathedral town, we have the stiff and crude social and domestic life of a Lutheran parsonage in a remote village of east Prussia. It has been darkly whispered that the author of this hilarious volume has returned to her native England at odds with her adopted Teutonic home, but there is naught in "The Pastor's Wife" to indicate her national preference. Honors are easy as between the Episcopal palace at Redchester and the crude parsonage at Kökensee, and the British ladies of the Dent's Excursion are made quite as ridic-

ulous as the Prussian parishioners of Pastor Dremmel.

Those who enjoyed "Elizabeth and Her German Garden" and the delicious "Adventures of Elizabeth in Rügen," will find in this new story all the characteristic charm of those rare creations—the subtlety, the humanity, the nice differentiation of national types, the keenness of perception, and the distinguished felicity of phrase. It matters not that most of the incidents in "The Pastor's Wife" could never have happened, that every character has a touch, or more than a touch, of caricature; the sympathetic reader accepts with gladness all the extravagances of the author and chuckles with delight at every page. (Garden City: Doubleday, Page & Co., \$1.35 net.)



Copyright by Speaight, Ltd.
The author of "Elizabeth and Her German Garden" has just finished a new book "bearing the signature," the Countess von Arnim

THE POET, by MEREDITH NICHOLSON, weaves a double romance about James Whitcomb Riley, who has long enjoyed the freedom of his home city, though it has not been formally conferred upon him by act of council and enclosed in a golden box. The scene of the romance is laid in Indianapolis, where, if one may trust Mr. Nicholson, the poet goes about absolutely unmuzzled, and pursued by the benedictions of his fellow citizens. Mr. Riley's part in the tale is to act as fairy godfather to all in need of such mystically paternal aid, and to say poetical, whimsical, and irresponsibly humorous things to any- and every-

Perhaps the effete and critical east will think the note of love a trifle too strongly insisted

upon, and that some of the dialogue is not truly reflective of middle western society, but the general effect of the book is to give one a most agreeable impression of Indiana's dean of letters, while the double romance in which the poet figures as *deus ex machina* goes pleasantly enough, with a wealth of motor-cars, and charming country houses, and all the other things that have replaced the simplicity of an earlier generation in the middle west and given a touch of luxury to the lives even of the poets. Surely no poet better deserves than Mr. Riley to luxuriate in the Persian apparatus of his wealthy neighbors.

W. A. Diggins has drawn decorations for the title page and heads of chapters, and Franklin Booth supplies richly colored illustrations. (Boston: Houghton Mifflin Company, \$1.30 net.)

PIERRE VINTON, THE ADVENTURES OF A SUPERFLUOUS HUSBAND, by EDWARD C. VENABLE, deserves a place of modest but undeniable distinction in the fiction of the current season, as having a style of apparently effortless charm, a fresh and spontaneous humor, a background in which lurks a social and economic moral issue, and along with all this a plot of genuine interest touched at intervals with a true and moving passion. A jilted lover is apt to be ridiculous rather than pathetic in the eyes of a cold and censorious world, and perhaps a divorced husband whose offense carries no mark of crime or scandal occupies a somewhat like humiliating position.

Pierre Vinton, the autobiographic narrator of this tale, first presents himself to (Continued on page 70)



The hostess who serves
MARRONS pays a delicate compliment
to her guests.

IT is the final touch before the guests arrive. Everything else is prepared for the tea or luncheon, and the clever hostess slips into the pantry alone to manage this little surprise. She has bought a tall cylindrical glass jar of

RAFFETTO'S Marrons

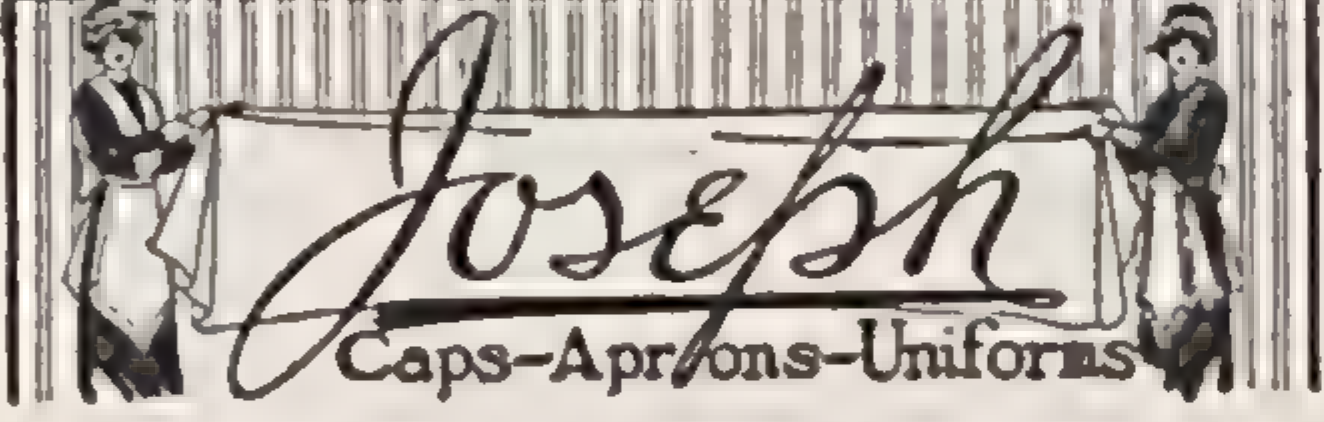
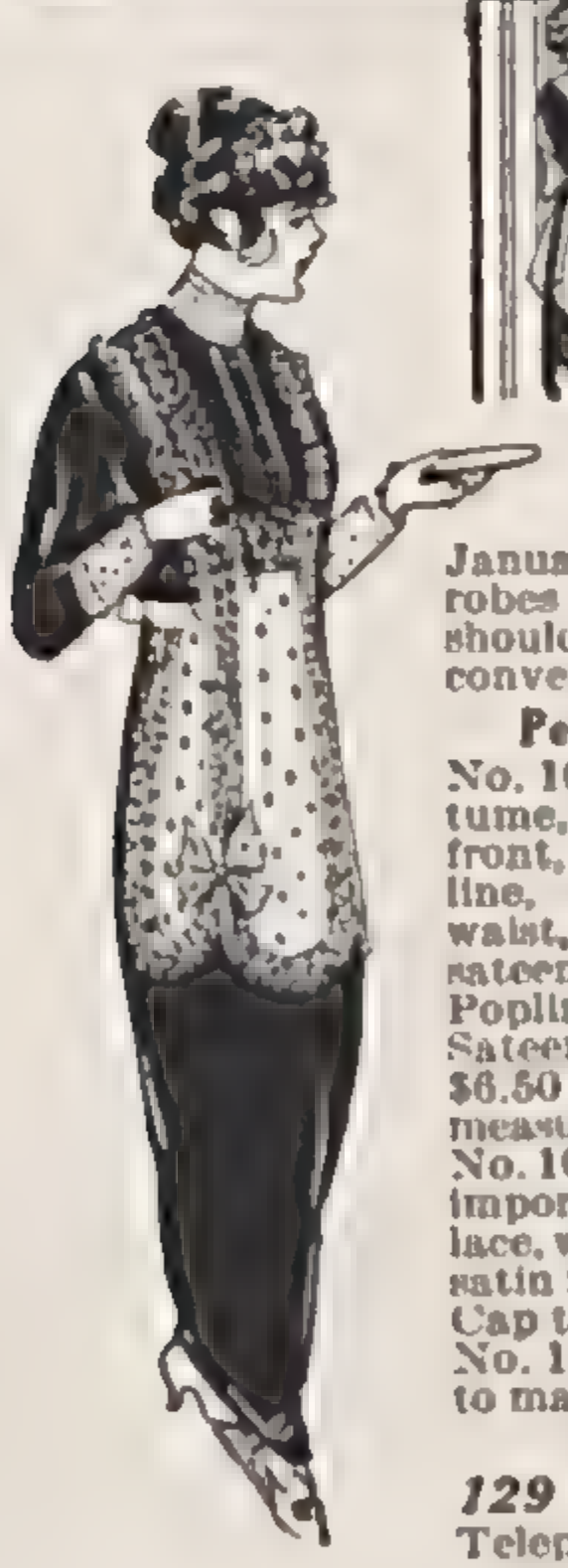
She knows that every one hasn't heard of these delicious whole French chestnuts preserved in vanilla syrup or brandy. So she smiles as she drains off the liqueur and places each delicious marron in its own frilled-paper cup. (Though, really, the paper cups aren't essential.)

There is enough sugar on the surface of each plump confection to harden presently into the most delicate crust that ever crumbled before a dainty tooth.

For your winter's entertaining you should have "The Continent's Favorite Confection" an amusing little booklet containing a host of suggestions for enhancing your desserts. May we send it without charge?

G. B. RAFFETTO

408 West 13th Street New York City



MID-SEASON REHABILITATION

January is a timely month in which to give your maids' wardrobes a thorough inspection. When you have decided what should be renewed, the needed articles can be reasonably and conveniently obtained at JOSEPH'S. If out of town, write.

Personal Maid's Costume

No. 105 (at left) Maid's Costume, 5 gored skirt, opening front, plain back, high waist line, dainty piping, Gibson waist, Bishop sleeve, French sateen, black, \$3.00. English Poplin, all shades, \$5. French Sateens, all shades, \$5. Mohair, \$6.50 to \$12. 34 to 44 bust measure.

No. 105-50. Exquisite Apron, imported dotted Swiss, dainty lace, waist band of pink or blue satin ribbon, \$3. No. 105-51. Cap to match, 25c to 75c. No. 105-52. Collar and Cuffs to match, 40c.

Trained Nurse's Costume

No. 104 (at right). Of striped Seersucker, 5 gore skirt, opening on side. Waist plain, and opening down front. Bishop sleeves, \$1.50 to \$2.50, 32 to 44 bust measure.

No. 104-50. Nurse's five gore Apron, 5 1/4 inch hem, linen, \$1; sheeting, 85c; sheeting gathered, 75c.

No. 104-51. Separate Apron Bibs, linen, 50c; sheeting, 35c; cambric, 25c.

No. 104-52. Linen Cuffs, 25c. Nurses' Caps, great variety, 15c to 50c.

Send for Free Illustrated Portfolio of Designs
129 East 34th Street New York
Telephone, 5571 Murray Hill At Lexington Avenue



THE Appeal of rounded, firm, white Hands and Arms

Who does not acknowledge it? Arms that are curved and dimpled, hands that are slender and velvety, COMPEL admiration. They become the cynosure of every beholding eye. Longed for by all women, they are possessed by every wearer of the

JULIET Medicated Chamais GLOVE

Though in appearance a smart chamais glove, that can be worn on any occasion, the JULIET GLOVE purges the pores, nourishes the tissues, causing blemishes and discolorations to gradually disappear, moulding the contour, and softens and whitens the skin. The Juliet Paste (a \$1 jar of which is given free with every pair of gloves) is always used with the Juliet Glove. State size of glove when ordering. Wrist length, \$3. Elbow length, \$4. (Postpaid)

THE JULIET COMPANY, 211 West 20th St., New York



ANNUAL SALE

C. G. Gunther's Sons

FURS

20% Reductions

Short and Long Coats, Muffs and Neck Pieces in all the desirable Furs.

Imported Models and Evening Wraps at additional reductions.

Men's Fur Coats for Evening and Street Wear.

Chauffeur Coats, Robes, Caps and Gloves.

391 FIFTH AVENUE
NEW YORK

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New York City

Mrs. Copeland has done long distance dress-making for years with great success. What she has done for others can be done for you.

Beech Nut Oscar's Sauce



YOU who have had the pleasure of taking dinner or luncheon in the dining-rooms under *Oscar's personal care* will be glad to know that the delightful *Sauce* he serves with lobsters, oysters, fish and hot or cold meats is now available at your purveyor's for your *private table or club*.

Prepared from the original recipe of Oscar of the Waldorf-Astoria, by the Beech-Nut Packing Company, Canajoharie, N. Y.

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TRADE MARK

Just drop me a line for a 2 lb. or 5 lb. box of this delicious white fruit cake, C.O.D.

Suppose you could use exactly the same luscious

Suppose you could know the "how" as I learned it from the good old Southern Hostess who gave me the recipe—

Then you could compliment your guests by adding to your menu this dollar-a-pound delicacy of distinctively individual quality.

But even then could you always be sure of the lightness, richness and uniformity for which "POMONARI" is renowned?

My cake has become such a favorite in Southern Households that I have named it "POMONARI" after the Italian Goddess of Fruits, and I wish to count the readers of "Vogue" as my customers.

May I send you in a carefully packed box, a 2 lb. or 5 lb. cake, C. O. D.—or one of my free boxes—for a "taste"?

GORDON A. SMITH
Mobile, Alabama

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The "Answers to Correspondents" Department. An authoritative solution of perplexing problems; on page 86 of this issue.



Courtesy of The John Lane Company

Byam Shaw seeks to interpret in illustrations intense in color, the hot wind which blows through Laurence Hope's volume of "India's Love Lyrics"

WHAT THEY READ

(Continued from page 68)

us as a recently divorced husband still much in love with the woman who was his wife, yet he manages not only to retain the respect but to enlist the sympathy of the reader. The story is one of much delicious by-play in which the charm and frailty of New York society are lightly but truthfully touched by one writing with the fine detachment of him that sees the world through undazzled eyes.

In spite of many characters all done in a fashion to fix the interest of the reader, Mr. Venable never permits us to forget his protagonists, Vinton and the divorced wife, so that a book which at moments threatens to become merely a brilliant commentary on human life as it is lived in the most over-civilized society of the new world, manages to remain a continuous narrative of unbroken interest. "Pierre Vinton" is apparently Mr. Venable's first book; may it not prove his last. (New York: Charles Scribner's Sons, \$1.)

THE CLEAN HEART, by A. S. M. HUTCHINSON, whose novel, "The Happy Warrior," interested and moved many readers, but perhaps disappointed quite as many, is a serious study of such madness as egotism superinduces. It is a novel of oddities—the protagonist, Philip Wriford, the egoist, is mad through most of the tale. His chance acquaintance, Puddlebox, picked up in his mad wanderings, is a grotesque tramp with the stuff of heroism that responds manfully when the final test comes. The schoolmaster, Pennyquick, who gives Wriford employment, is most of the time half mad with drink. As to the Bickers, they are plain, lower middle class provincial folk, over-running with sentiment; and the daughter, Essie, is a creature of utter simplicity and infectious merriment, though she would have proved a trying housemate to an intellectual man.

One follows Mr. Wriford's mad adventures with interest and amusement, but most readers will find the analysis of his symptoms a trifle tedious, and not always convincing. (Boston: Little, Brown & Co., \$1.35 net.)

UNDERSTANDING THE FRENCH, by ROLLIN LYNDE HARTT, is another brave and really brilliant attempt to interpret Gallic civilization to Americans. Mr. Hartt is a Bostonian who has lived in France, and has undertaken to put himself in the place of the Frenchman. His undertaking was, indeed, truly serious, as one realizes from noting the

things he took the trouble to see and the persons whom he took the pains to talk with, but his method of giving forth the results of his studies is delightfully and charmingly humorous. In the main, he thinks very well of the French. He finds them not a decadent race, and he sees that the vice of Paris is largely show vice intended to entertain the curious stranger. The politeness of the French he finds altogether charming, nor does he think it insincere, for he discovers that the French are marvelously kind. As to the traditional faults of the French, some he finds real enough, others really in the main a matter of tradition. He is sick of the eternal "triangle" as a motif of fiction and drama, but he does not believe French domestic life to be honey-combed with marital infidelity.

One gathers that he thinks none too well of governmental activities in France, and Protestant though he is, he has seemingly much sympathy with the Catholic Church, as the victim of unfriendly laws. Mr. Hartt's book has no dull chapters. Indeed, it has no dull pages, but surely one of the best chapters is that on the art schools and art students, entitled, "In Trilby Land." Delicious, too, is that on French as spoken by the American visitor. There have been more ponderous attempts to interpret the French to us, but few more readable, few more sincere. If the French cared a fig about anybody's opinion, it would be worth while to have Mr. Hartt's charming volume given to them in their own tongue. The discriminating among them would enjoy its flavor. (New York: McBride, Nast & Company, \$1.50.)

INDIA'S LOVE LYRICS, by LAURENCE HOPE, is a reprint of a volume of verse published some years ago, which is now brought out in elaborate form with illustrations in color by Byam Shaw. The book is bound in blue with decoration in orange, lavender, and gold and is printed in pleasing type on unglazed paper of a soft deep cream color.

The illustrations, which are printed on heavily glazed white paper, are in strong, glowing colors which tend to become crude at times, though in such pictures as "Valgovind's Song in the Spring" and "Night Bringing Love" there is much delicacy of tone and more than a suggestion of the spirit and mystery of the east. (New York: The John Lane Company, \$5 net.)

(Continued on page 72)

Mrs. Adair



Ganesh Forehead Strap
(\$4, \$5) for removing forehead lines.





Ganesh Chin Strap (\$5, \$6.50) for reducing the "double" chin.

Arrayed against those aging forces, the blanching, withering cold of the north winds, the contrasting dry warmth of heated rooms, the incessant wear of an exacting social season, the continuous attacks of dust and other foreign matter upon the skin, the lines and hollows caused by nervous fatigue and worry, the fatty, puffy tissues brought about by unhealthy condition of the underlying muscles, against all these influences are arrayed the splendid, efficient

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To remove discolorations, such as those left by collars, and make the skin look like satin, the **Ganesh Parisian Beauty Neige Cream**. In pink, cream, white. \$1.50.

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For whitening the skin, **Ganesh Lily Sulphur Lotion** (in pink, cream or white), \$2.50, \$1.50.

For softening and whitening chapped hands, **Ganesh Cream for Hands**, \$1.

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Tricot Belt for Men

For the man with a large abdomen or for the man whose abdomen needs support, there is nothing superior to the Heath Tricot Belt.

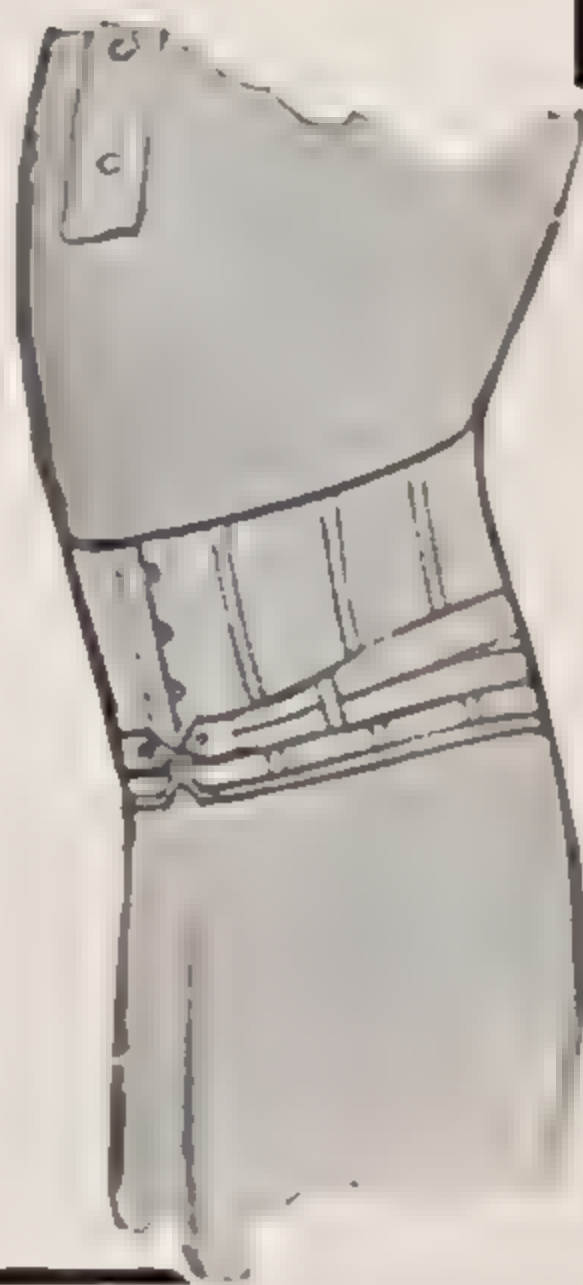
It is especially constructed, lightly boned, and a very comfortable support. When worn with evening clothes its use becomes invaluable to the thin and stout alike. It gives that much desired glove-fitting appearance.

Price \$5

When ordering send hip measure, taken tight, together with money order, check (add ten cents for exchange), or draft on New York.

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Oh, how I wish I had a figure like hers!

Have you ever said this when you saw a woman whose figure appealed to you?

Do you know that you CAN have as good a figure as any woman?

I want to make you realize that your health and your figure are almost entirely in your own hands; that by following my sensible, simple, hygienic directions in the privacy of your own room

You can look just the way you want to look and be absolutely well, too.



I have helped over 65,000 of the most refined, intellectual women of America to regain health and good figures, and have taught them how to **keep** well. Why not you? You may be busy, but surely you can devote a few minutes a day to following scientific, hygienic principles of health prescribed to your particular needs.

I have reduced the weight of over 32,000 women, and increased the weight of even more. In my work for reduction or building flesh, I strengthen every vital function; the result is unbounded life and energy.

My work has grown in favor because results are natural, permanent, and quick, and because they appeal to common sense. Fully one-third of my pupils are sent to me by those who have been benefitted because of their work with me.

I wish you could stand with me at my window for a few minutes and watch the women pass. You would realize, as I do, the crying need for better figures and better health. These women could have them too, with just a little daily effort,—not a tithe of the effort required to bear up under the burden of their present condition.

Many of the best physicians are my friends,—their wives and daughters are my pupils,—the medical magazines advertise my work. Someone in your town knows me. Ask your friends. I am at my desk from eight to five.

No Drugs—No Medicines

I study each woman's case just as a physician diagnoses each patient's ills; the only difference being that instead of medicine, I strengthen and put in place, weakened organs, by suggesting proper exercises for the nerves and the muscles controlling them, promoting a circulation of good warm blood, and I purify this by teaching correct breathing. By rigidly following my directions, such ailments are relieved as:

Indigestion Sleeplessness Catarrh Suffering in Constipation Nervousness Headaches Pregnancy Anaemia Torpid Liver Weakness Rheumatism

I have published a booklet which I will send you free, showing how to stand and walk correctly, and giving other information of vital interest to women. Write for it, and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend,—at least you will help me by your interest in this important movement for greater culture, refinement, and beauty in women. Sit down and write me NOW. Don't wait,—you may forget it. I have had a wonderful experience and I would like to tell you about it.

SUSANNA COCROFT, Dept. 17, 624 South Michigan Ave., CHICAGO

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HERE you can banish all thoughts of Winter discomfort and pursue your favorite Summer diversions clear through the calendar.

Splendid level roads delight the motorist, and excellent fishing may be enjoyed all the year. Motor-boating, bathing and sailing are popular with all, and a special program of golf and tennis particularly interests devotees of these sports.

Hotels maintaining the highest degree of excellence in cuisine and service add to the pleasure of your stay on the

FLORIDA EAST COAST

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Long Key	An Ideal Fishing Camp
Havana, Cuba	Via Key West and P. & O. S. S. Co.

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Correct House and Street
Uniforms
for Nurses and Maids

450 Fifth Avenue at 40th Street
New York
Send for Catalog B.B.





How Far Ahead Is Corn Puffs?

Why Not Serve This Dainty While It's New?

The charm of newness surrounds Corn Puffs now. Don't wait until it's lost.

It will surprise your folks tomorrow. They'll wonder what it is, then how we make it, then how you found it out. There's an added delight in discovery. It won't be half such fun to serve it when everybody knows it.

Order it now. New foods don't come often. And you never have seen a cereal food so radically new as this.

Think of corn bubbles—drop-size globules—airy, flaky, toasted. They are puffed from tiny pellets made from the hearts of corn.

They are sweet and toasted, crisp and fragile, almost light as air. You will be amazed to know that corn can be made so fascinating.

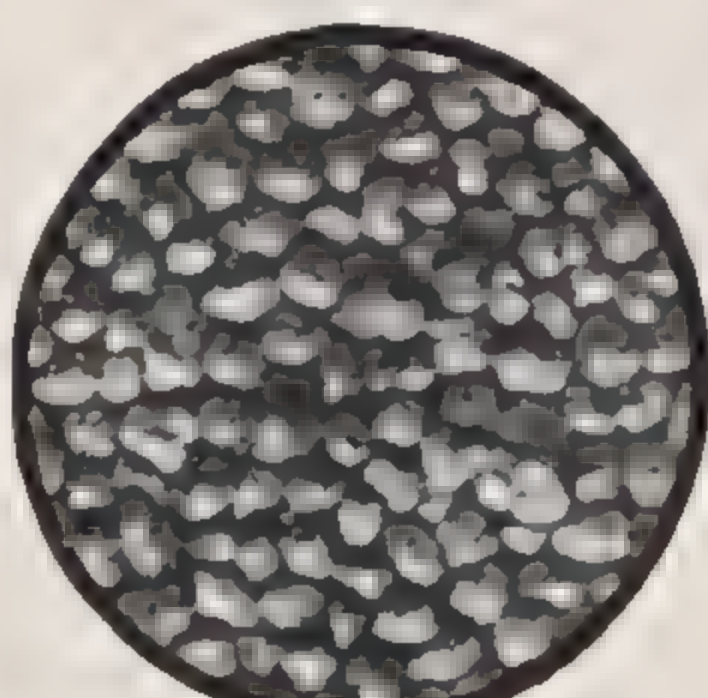
They are steam exploded—in huge guns—much like Puffed Wheat and Puffed Rice. Before the explosion the pellets are toasted by an hour of fearful heat.

Everything about them is new and delightful—the form, the flavor, the texture. We have never found anything so welcome as Corn Puffs in a lifetime of cereal making.



"The
Witching
Food"

15c per package



You'll serve them sometime. This is bound to be one of your favorite foods. But it won't always be new, and we urge you to enjoy its newness.

Also try this new way of serving when children are hungry some afternoon: Douse the Corn Puffs with melted butter, to be eaten like peanuts or popcorn.

In the morning serve them with sugar and cream. In the evening float them in bowls of milk.

Please telephone your grocer now.

The Quaker Oats Company
Sole Makers

(721)



Courtesy of J. B. Lippincott Company

Likely to be dear to those Philadelphians to whom Philadelphia is not too dear, and interesting to every one is "Our Philadelphia," described by Elizabeth Robins Pennell and illustrated by Joseph Pennell

WHAT THEY READ

(Continued from page 70)

A MIDSUMMER NIGHT'S DREAM presents its perennial freshness in an edition with many spirited illustrations in black and white and in color, by W. Heath Robinson. There is delightfully soft color in these illustrations, which display imagination and keen decorative sense, individual, yet at times suggestive of the work of Arthur Rackham and not wholly unrelated, in the blacks and whites, to Aubrey Beardsley. (New York: Henry Holt and Company, \$4 net.)

OUR PHILADELPHIA, described by ELIZABETH ROBINS PENNELL and illustrated with one hundred and five lithographs by Joseph Pennell, is a sumptuous volume likely to be dear to those Philadelphians for whom it is not too dear, and interesting even to the citizens of less favored cities. Mrs. Pennell, as a Philadelphian of only three generations, finds courage to face her fellow citizens who date from William Penn in the thought of her early seventeenth century ancestors in Maryland and Virginia. As a matter of fact her grandfather, Edward Robins, went from Worcester County, Maryland, to Philadelphia something less than a century ago, and there by native good sense and the sweet manners that belong to the Eastern Shore, won an important place for himself in the business and social life of the city. He thus left behind him his relatives, the Purnells, Spencers, and Franklins, with whom the Robinses had quarreled for nigh two hundred and fifty years over the relative age and importance of their respective families.

In the story that Mrs. Pennell has to tell of her personal contact in youth with the glacial heights of Philadelphia society, she will entertain all those who know the unplumbed depths of snobbery found in the city that has for patron saints those two plain great men, William Penn and Benjamin Franklin. As to the descriptive parts of Mrs. Pennell's work, they fit admirably with the beautiful drawings provided by her husband, easily the master draftsman of those who interpret for us the architectural charm of cities at home and abroad. No great American city has quite so much of surviving old beauty as Philadelphia, and Mr. Pennell has shown an admirable selective taste in the buildings and scenes that he has reproduced. Those who do not know Philadelphia will long to visit the city after they have read Mrs. Pennell's text and seen Mr. Pennell's sketches of St. Peter's lovely spire, the noble front of the Pennsylvania Hospital, the granite gloom of the Custom House, the Greek charm of Girard College portico. (Philadelphia: J. B. Lippincott Company, \$7.50 net.)

ERRATUM

In this department, in the December 1 issue of Vogue, there was published, through a typographical error, a photograph which was erroneously captioned, "Lucy Pratt, author of 'Ezekiel.'" We are informed by the author that this is not a picture of herself, and we therefore wish to correct our error.

TO SPEED THE TRAVELER

(Continued from page 45)

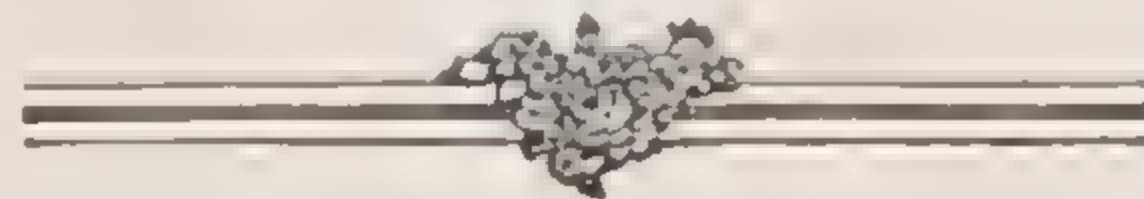
An excellent collapsible motor case for women who travel is shown at the left in the middle of page 45. It is of morocco in such smart shades as purple, lined with purple moire silk, and is fitted with most unusual French ivory fittings, which are not only of a smart new shape, but are decorated with a fancy border of gold and purple. The case measures 11 by 8 inches, is only 3 inches thick, and is fitted with a handle and lock. It contains a mirror, hair-brush, comb, nail-file, button-hook, nail-polisher, tooth-brush, tooth-powder tube, hairpin box, talcum powder and soap boxes, a small salve box, and a powder jar.

Luxurious indeed is the completely fitted portmanteau, at the lower left of page 45. It is of black cross-grained morocco lined with a prune colored moire silk, and the fittings are of a new English pattern of engine-turned silver and comprise two hair-brushes, a comb, clothes-brush,

hat-brush, mirror, soap jar, salve jar, two scent bottles, tooth-powder bottle, leather jewel-box, sewing-box, and a case containing file, shoe-horn, button-hook, scissors, nail-polisher, and polish. With the suitcase is furnished a mackintosh cover.

A compact and well-planned motor luncheon box is shown at the right in the middle of page 45. It is made of black enameled cloth and is lined with an imitation leather in attractive colors. Though it measures only 16½ by 11½ by 6 inches, it is fitted with a service for four people. The box may be secured with or without the two, pint Thermos bottles.

A motor robe, which will go a long way toward keeping out the cold, has convenient foot pockets which hold it in place at the bottom of the car, and side straps which hold the robe to the side of the car. It may be had in a tan check for \$12, or in a green plaid for \$11.50.



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stainless glue—Not genuine unless
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[Made expressly for Burby]

INDIVIDUALITY IN FOOTWEAR Style—Quality—Comfort

Smart shoes made to your order to harmonize with your gown, your hat, or your wrap.

Number 6. "Wellesley"

Edward Hayes Patent
June 25, 1907

Three Buckle Button Boot, 9 inches high, with Patent Leather Cuff. Made with Ideal Vamp and Mat Kid Quarters, or Cloth or Suede Quarters of any color. Louis XV. or Cuban Heels of any height.

Price \$16.00



Number 1. "Wellesley"

Edward Hayes Patent
June 25, 1907

Two Buckle Button Oxford, made in any material, with either Louis XV. or Cuban Heels of any height.

Price } Turns \$12.00
 } Welts \$14.00



Write for Catalogue V showing over
50 exclusive and attractive models

E. HAYES

Ladies' Fine Custom Shoes

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TWO GOWNS INSTEAD OF ONE A DOZEN BLOUSES INSTEAD OF TWO OR THREE

UNLESS you have plenty of time and a very long purse, the effort to keep abreast of all the fashion changes is, to say the least, expensive. But there remains one safe, sure, and not costly way to keep up with them—to follow the fashions not as one who trails, but as one who leads the procession.

Vogue makes, to special order only, a unique kind of pattern that bridges the gap between a limited and an unlimited dress allowance.

These patterns, cut to your measure, transform Vogue itself from a mere picture book of new models into a working catalogue of styles, any one of which you can adopt at pleasure.

All you have to do is to find a little seamstress who can follow simple directions. There are plenty who have no imagination, but who can "copy like a Chinaman." Place the pattern before her with the necessary materials—and the thing is done. Many Vogue readers have maids who, working this way, fairly rival the best efforts of the very fashionable dressmakers.

WIDE RANGE OF MODELS

Each Vogue contains scores of new designs. Any one of them, on any page of Vogue from the front cover to the back, is always at your command. Sketches of new Paris models, advance styles worn by women famous for the charm of their costumes—whatever you find, you can have it reproduced in tissue paper, pinned together and plainly marked.

Of all the services offered by Vogue, this is the most original, most economical, most practical and least well known.

SIMPLICITY THE STRONG POINT

The cardinal point of these patterns is their perfect simplicity. Perplexing per-

forations and notches are absent. The different parts are distinguished by differently colored paper; and the whole gown, as pinned together, is a facsimile of the finished garment.

Try this experiment. While you look at Vogue clip out the drawings or photographs of styles you are pleased with. Then let Vogue reproduce at least one of them for you in pattern form; and have your house dressmaker make it up, simply as an experiment. The cost will be slight; and you are likely to discover the way to make your dress allowance go several times as far as at present.

Two gowns where you only had one; a dozen waists where you had only two or three; a really complete set of lingerie in the newest mode—is it worth trying?

SCALE OF PRICES

Prices for these special patterns are moderate. Vogue maintains the most expert pattern designers and cutters in the country; most of their time is given to the making of Vogue's regular stock patterns. Orders for patterns cut-to-individual measure are executed by them in, virtually, their spare moments. Therefore the scale of prices is kept as follows:

Pattern for complete costume, \$4. For waist or skirt, \$2. For three-quarter length garments, \$3. For children's clothes of all kinds, \$1.

Vogue has just prepared a new measurement blank that makes it exceedingly easy to order; a supply of these blanks in your sewing room will be found invaluable. Simply write on a postcard, "Send me your pattern measurement blank," sign your name and address and mail to

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The Grace and
Sweetness of
the Flower itself,
are Alluringly
Depicted in this
Charming Bonnet

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to do her shopping, will find that we can be of great assistance to her. We are specialists in catering for weddings and the attendant festivities, and have a fund of ideas for imparting novelty and charm to the entertainment of the bridal party, the wedding reception, etc., etc.

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M U S I C

CALENDAR

JANUARY 10 TO FEBRUARY 10

Metropolitan Opera House, opera by the Metropolitan Opera Company every evening except Tuesdays and Sundays, and on Saturday afternoons; concert every Sunday evening.

SUNDAY, JANUARY 10

Carnegie Hall, 3 p.m., recital, Mme. Olive Fremstad, soprano.

SATURDAY, JANUARY 16

Carnegie Hall, 8:15 p.m., symphony concert, Philharmonic Society; soloist, Alma Gluck, soprano.

SUNDAY, JANUARY 17

Belasco Theatre, 8:30 p.m., violin recital, David and Clara Mannes.

Brooklyn Academy of Music, afternoon symphony concert, Philharmonic Society; soloist, Alma Gluck, soprano.

MONDAY, JANUARY 18

Aeolian Hall, afternoon, joint recital, Harold Bauer, pianist, and Pablo Casals, Spanish cellist.

MONDAY, JANUARY 25

Aeolian Hall, evening, concert, Flonzaley Quartet.

SATURDAY, FEBRUARY 6

Aeolian Hall, 2:30 p.m., symphony concert for young people, Philharmonic Society; soloist, Kitty Cheatham.

SUNDAY, FEBRUARY 14

Belasco Theatre, 8:30 p.m., violin recital, David and Clara Mannes.

Brooklyn Academy of Music, afternoon, symphony concert, Philharmonic Society; soloist, Ossip Gabrilovitch.

MONDAY, MARCH 8

Aeolian Hall, evening, concert, Flonzaley Quartet.

SATURDAY, MARCH 13

Carnegie Hall, 8:15 p.m., symphony concert, Philharmonic Society; soloist, Edouardo Ferrari-Fontana, tenor.

SUNDAY, MARCH 14

Belasco Theatre, 8:30 p.m., violin recital, David and Clara Mannes.

Brooklyn Academy of Music, afternoon, symphony concert, Philharmonic society; soloist, Efrem Zimbalist.

WEDNESDAY, MARCH 24

Carnegie Hall, Oratorio Society, "Joan of Arc," for the first time in America.

SATURDAY, MARCH 27

Carnegie Hall, 8:15 p.m., symphony concert, Philharmonic Society, Tchaikovsky program.

Wind Song..... } James H. Rogers
The Star..... }

3. Befreit..... }
Traum durch die } Richard Strauss
Dämmerung..... }
Morgen..... }

Sie blasen zum Abmarsch }
Ihr jungen Leute..... } Hugo Wolf
Heimweh..... }

The Christmas Concert for the Young People's Symphony was held Saturday, December 19, at Carnegie Hall. The Christmas music was a feature of the program, which is given below:

1. Peer Gynt Suite, No. 1..... Grieg

a) At Daybreak

b) Ase's Death

c) Anita's Dance

d) In the Halls of the Mountain King

2. Selections from the Messiah.... Handel

a) Air: I know that my Redeemer liveth

b) Air: Come unto Him

c) Pastoral (There were shepherds abiding in the fields)

3. Allegretto and Finale from the Rhenish Symphony..... Schumann

4. Duets for Soprano and Contralto. Brahms

5. Marche Slav..... Tchaikovsky

On Saturday afternoon, January 2, Miss Kitty Cheatham, who by songs and descriptive recitations so charmingly impersonates children, gave the following program in conjunction with the Philharmonic Society:

1. a. Sullivan..... The Little Gray Lamb
b. Bach..... Shepherd Music from the "Christmas Oratorio"

2. a. Gevaert..... Entre le Boeuf et l'Ane Gris (Arranged by Carl Engel)
b. Szendrei..... "Weihnachts Legende" (Preceded by the legend of "The Golden Cobwebs")

c. Bruhns... Fairy Toys; Castle Caramel
KITTY CHEATHAM

3. Debussy, Suite, "The Children's Corner"

a. Doctor Gradus and Parnassum

b. Jimbo's Lullaby

c. Serenade for the Doll

d. The Snow is Dancing

e. The Little Shepherd

f. Colliwog's Cakewalk

4. a. Tchaikowsky, Child Jesus Once a Garden Made (From an old Russian legend by Pletschjew)

b. Three Leaves from "A Child's Garden of Verses," by Robert Louis Stevenson

1. Falck... The World is So Full of a Number of Things

2. Falck... Marching Song (accompanied by the composer)

3. Peel..... "The Cow"

c. German.... The Camel's Hump, from the "Just So Stories," by Rudyard Kipling

KITTY CHEATHAM

5. Humperdinck... Prelude and Dream Music from "Hänsel and Gretel" (Preceded by the story of "Hänsel and Gretel")

6. America.

MUSIC NOTES

AT her song recital at Carnegie Hall, which was postponed from December 10 to January 5, Julia Culp presented the following program:

1. Mein Herz ist schwer..... }
Nachtigall..... } Brahms
Vor dem Fenster..... }
Sapphische Ode..... }
Schwalbe, sag' mir an..... }
Feldeinsamkeit..... }

2. Elaine's Song..... } Arthur Foote
Ashes of Roses..... }
The Weaver..... } Indian Songs by
Lullaby..... } Thurlow Lieurance

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Spring
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out the
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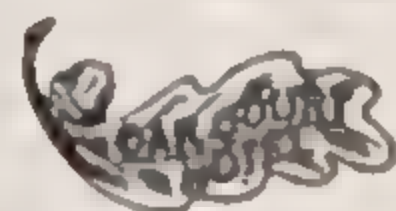
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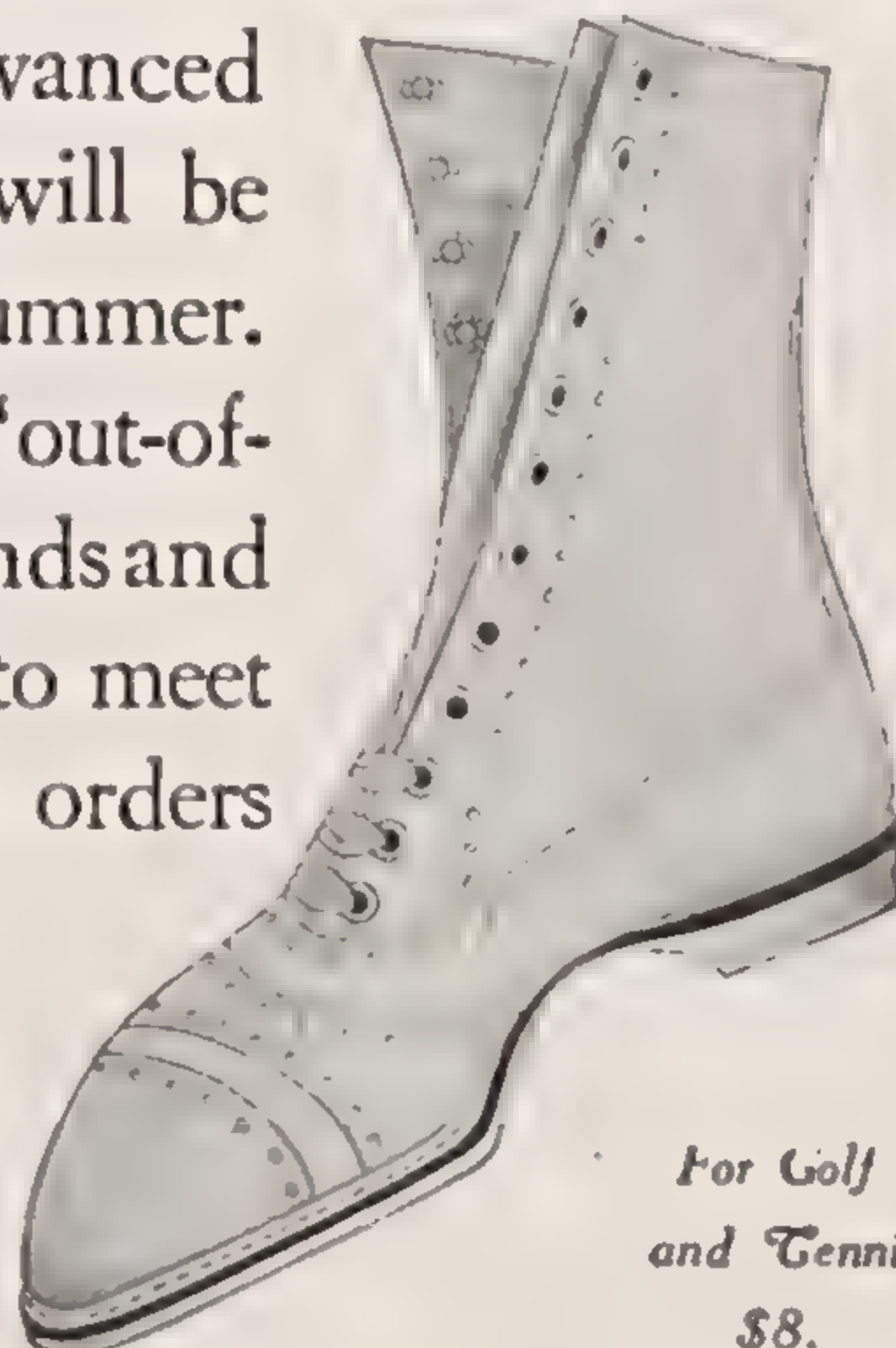
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"Climbing," by Marie Louise Von Saanen,
a novelette of New York's strugglers for
social position.

"The Frank Admissions of a Lady Killer,"
by Paul Hervey Fox, the outspoken docu-
ment of a Napoleon of amour.

"Elsa and the Swan Boat," by Katharine
Metcalf Roof, the romance of an opera
singer and a Bostonian,

"Laughing Gas," the last of Theodore
Dreiser's curious one-act plays.

"The Flapper," a diagnosis of a strange bird
known in America as a "chicken."

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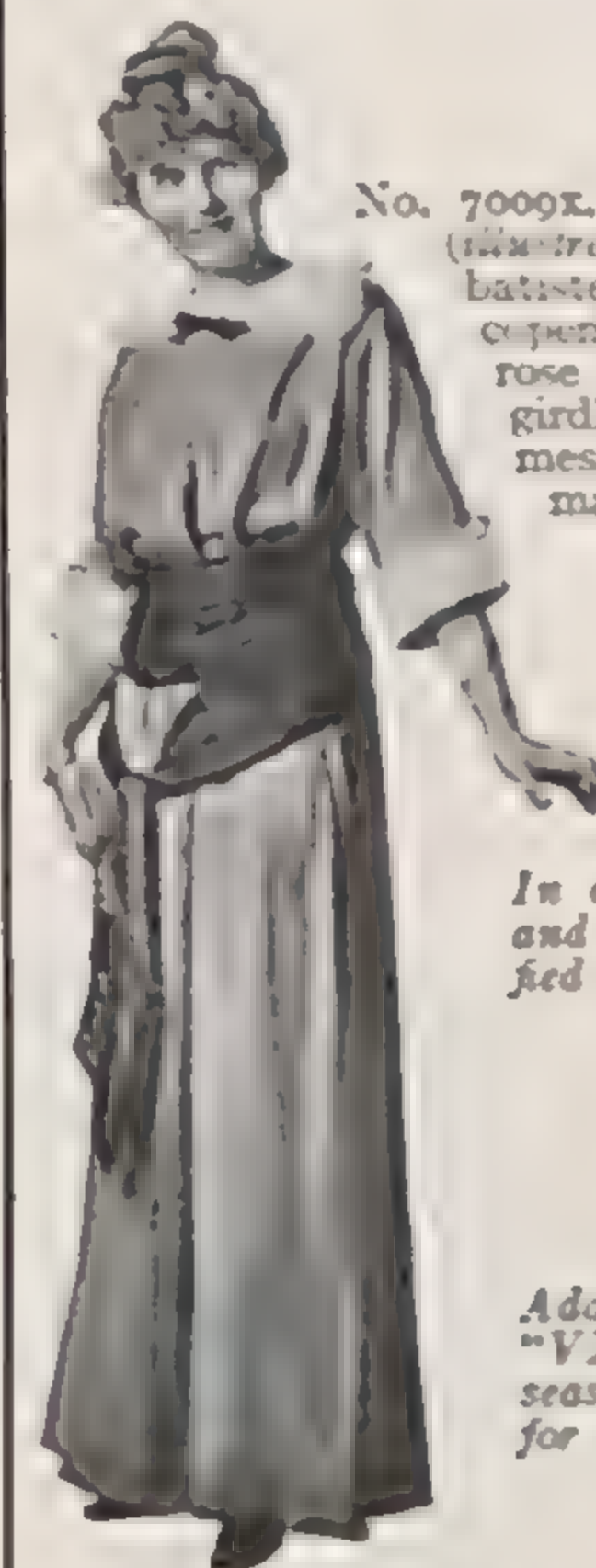
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FOR THE HOSTESS



MID-SEASON HELPS FOR THE HOSTESS

"What a charming hostess she is."

"Yes, her dinners are always a success."

"Everything seemed to taste different—so delicious."

"I wonder how she does it, on her small resources."

The hostess herself answers—

"There is no secret. Every successful hostess is willing to listen to suggestions. I look for them. The Hostess pages of Vogue have proven my greatest help. Here I find a group of out-of-the-ordinary delicacies—just the things I am looking for. Then I send for their various recipe books and price lists, and study them. You know the rest. My dinners are a delight to me, as well as to my guests. I believe it to be the duty of every hostess to know of the latest eatables and drinkables, and how to combine them. I take all my tips from Vogue."

FOR THE HOSTESS

IT is a wise hostess who lays aside all attempts to serve elaborate food and bends her energies instead to perfecting those dishes which are simple and pleasing. Simple receipts, therefore, are always a real find in these modern days when over-elaborate foods are so often served. One or two desserts are here given that call for few ingredients and a minimum of expert handling.

PUDDINGS WHICH STAND THE PROOF

The first is for nut pudding, and is one that never fails to meet with approbation. It calls for 2 cupfuls of brown sugar; 2 cupfuls of water; 2 tablespoonfuls of cornstarch; $\frac{1}{2}$ cupful of broken walnuts; $\frac{1}{2}$ pint heavy cream. The brown sugar and water should be put into a double boiler and the cornstarch should be added before the water boils. This mixture should be allowed to simmer for five minutes; then it should be removed from the fire and the walnuts should be added and the whole allowed to stand for two minutes. In the meantime a round mold, hollow at the center, should be cooled with ice water, and after two minutes the pudding be poured in and set aside to chill. When it is served, the pudding should be turned out on a flat platter covered with a paper lace doily and the middle should be filled with whipped cream decorated with angelique.

Another delicious dessert, a variation of frozen pudding, is simple and quickly made: it requires 1 pint of thick cream; $\frac{3}{4}$ cupful of powdered sugar; 2 eggs; and $\frac{1}{2}$ cupful of brandy, preferably, otherwise sherry.

The cream should be beaten very stiff, the eggs beaten, the sugar and brandy added, and the mixture put into a mold and packed in ice for three hours. The mixture should be watched to see that as the ice melts the water does not seep through the cover of the mold. At the end of the three hours the pudding will be frozen to the right consistency and ready to turn out on a platter. It should be decorated with whipped cream around the base of the form.

A CAKE AND COOKIES

A receipt for cake that is simple and good is valuable, and a special one for chocolate cake is given here: for it, is needed 1 cupful of sugar; 2 squares chocolate; 1 cupful milk; $\frac{1}{2}$ teaspoonful baking-soda; 1 teaspoonful vanilla; 2 eggs; 1 cupful of flour; butter the size of a walnut.

The first three ingredients should be put into a double boiler until the chocolate melts. Then the baking-soda, vanilla, flour, butter, and the yolks of the eggs should be added and only slightly beaten. The mixture is then put in a buttered pan and baked in a moderate oven for ten minutes. The whites of the eggs should be beaten lightly; a cupful of sugar, started in a saucepan with boiling water, is cooked until it threads; then the beaten whites of the eggs are added to this and the whole is spread while hot over the cake.

Ginger cookies that are rich and wax-like in texture are delicious for afternoon tea or with simple desserts; exceptionally nice ones are made with 2 cupfuls of molasses; $\frac{1}{2}$ teaspoonful of baking-soda; 1 dessert-spoonful of ginger; 2 tablespoonfuls of roast beef drippings; 3 cupfuls of flour.

The two cupfuls of molasses should be allowed to boil for fifteen minutes, then the molasses should be removed from the fire and all the other ingredients added while the molasses is hot. The whole

should be allowed to cool and then be rolled on a board and patted with the hand. A cutter should be used and the cookies sprinkled with sugar. It takes but a few minutes to cook these and they should be watched carefully to prevent burning.

A tempting accompaniment to afternoon tea and one that can be prepared easily is cinnamon toast. On a small table or curate's assistant adjoining the tea-table there should be a dish of buttered toast, which should be brought in hot just as tea is ready. Powdered cinnamon and sugar should be brought in a silver shaker and dusted over each slice of toast to suit the taste of the guest.

MISCELLANEOUS IDEAS FOR THE HOSTESS

Slightly underdone cold beef may be used to make *côtelettes de Vienne*, which are pleasing both to the eye and the palate. About one pound of the beef should be cut into dice and mixed with one cupful of fine breadcrumbs, one small onion, finely minced, two or three gratings of nutmeg, and salt and pepper to season well. One slightly beaten egg is mixed well with this; then the mixture is divided into small portions, which are formed into neat little cutlets with a short bit of macaroni in the narrow end to simulate the bone. These cutlets are dipped in egg and breadcrumbs and fried in hot fat until nicely drowned. A mound of hot, well-seasoned, mashed potatoes is placed in the middle of a heated dish, the cutlets arranged around it and garnished with braised tomatoes and small onions.

In France, little pig sausages no larger than the little finger are tucked under the eggs served at luncheon, and watercress is generously used, since the pork, however delicate, needs a cool appetizer. In France, also, baked eggs are served with a rich tomato sauce, smooth, peppery, slightly thickened, and with the flavor of onion contrasting with the delicate hint of mace or nutmeg, which is used with such art in France and Holland.

In France, for déjeuner, eggs are boiled in the shell until they are almost hard and then plunged into cold water for a moment in order to facilitate the removal of the shell. They are then split in two the long way with a hot, sharp knife, dusted with minced parsley, and set in a gravy or sauce of tomatoes or chicken with a circle of green peas tucked around the edges.

"CRÈME DE VOLAILLE"

A delicate chicken mold is made of one pound of raw chicken seasoned with a half-teaspoonful of onion juice and two teaspoonfuls of parsley. This seasoned chicken should be run through the grinder till very fine and then leave creamed into it a quarter of a pound of butter, with salt and pepper to taste. Three raw eggs, one at a time, should then be beaten into it well as for a delicate cake.

This chicken mixture should be used to line a mold, leaving a hole to be filled with half a can of champignons stewed in their own liquor and thickened with butter and flour. The hole is covered with some of the meat and the dish is steamed for five hours. The other half of the champignons are stewed in cream and poured over the mold before the dish is served. A small can of truffles added is a great improvement, if the liquor is poured in the meat, one half of the truffles are sliced and stewed and mixed with the champignons in the hole, and the other half is added to the cream champignon dressing. Individual molds may advantageously be used.

Try This

Lea & Perrins

SAUCE

Recipe

Welsh Rarebit: Pour $\frac{1}{2}$ cup of ale or beer into small saucepan, add one tablespoon LEA & PERRINS Sauce and saltspoon red pepper, bring to boiling point, add 1 lb. of finely chopped American cheese and stir until thoroughly melted. Pour over freshly prepared slices of toast and serve at once.

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The pictures in this year's Jell-O Book are by Rose Cecil O'Neill, the famous artist and author, whose "Kewpies" are almost as well known as the Jell-O girl herself. The pictures and recipes are alike delightful.

If you have not already received a copy of the book and will write and tell us so, one will be sent promptly free of cost to you.

There are seven pure fruit flavors of Jell-O and grocers sell them at 10 cents each.

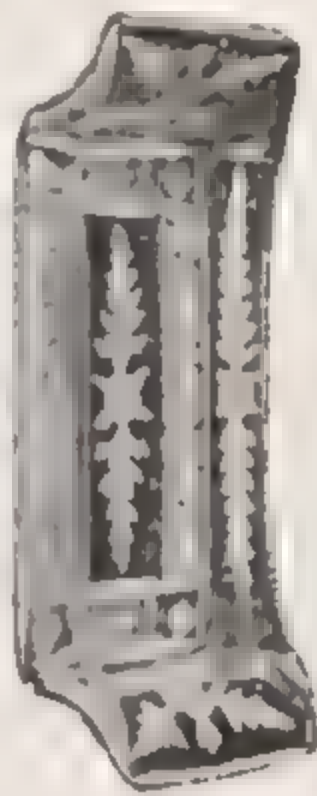
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For Home
Cake Baking

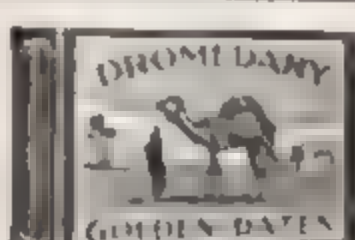
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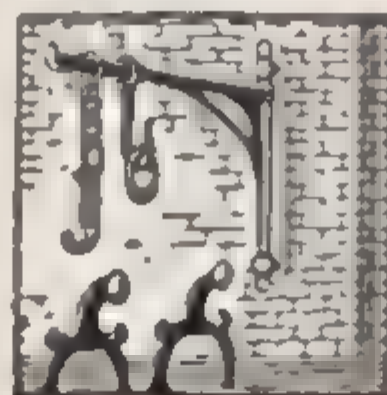
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ON HER DRESSING-TABLE

AT THE bottom of this page is shown one of the latest presentations of the long lamb's wool powder-puff which, for over a year, has been facilitating the serious business of powdering the back and shoulders. Here a glass tray holds the powder, an arrangement much more convenient than dipping the flat puff into the usual powder jar. The back of the puff and of the tray, and the lid are covered with a figured silk brocade and adorned with satin bows and chiffon roses, which are hand-colored and hand-made. This set may be had in five colors,—white, pink, blue, corn color, old-rose, and lavender. The puff costs \$1.50, and the tray \$2.25. Pincushions, hairpin boxes, jewel cases, ring trays, and the like, may be had in silks to match this powder-puff, to make an attractive set.

A FLASH-LIGHT NIGHT-LIGHT

The changes which electricity has brought about in household furnishings are revolutionary, but happily the revolution is in the direction of increased comfort and beauty. In the particular instance illustrated at the top of the page, better light without risk of fire and obtainable at an instant's notice is added to all the old charm of a candlestick. The stick of this new night-light may be had in a pretty light blue or in pink, and from the bulb at the top to the nickel base it measures eight inches. The battery in this candle is sufficient to burn steadily for twenty-four hours, or to give one thousand separate flashes. Such a little candle is wholly independent of an outside electric current and may be used anywhere. Price, \$5. Separate batteries may also be purchased.

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only cure for this, for there is always a certain amount of oily secretion from the scalp just as there is from the pores of the rest of the body, and the head must be kept clean as the body is kept clean.

The many successful New York establishments under the management of this scalp specialist are continually filled with men and women who come to be shampooed quickly and thoroughly and to have their heads massaged to the fine, stimulating glow that means life to the hair. The creams and tonics cost 50 cents and \$1 a bottle according to size, and the shampoo and treatment are \$1.

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After the shampoo and the treatment, the hair may be dressed in the latest mode by an Englishman who last winter had a little salon at one of the smartest hotels in New York. He later spent six months in the rooms of a famous French coiffeur on the rue de la Paix and is now connected with the establishment of the hair specialist mentioned above. He has originated or adapted many styles of hairdressing, and others he brings fresh from Paris, for he does not stay in this country for more than six months at a time.

His real work, however, is the making of false pieces of hair for those women who have not taken the ounce of prevention or who wish to save themselves the trouble of constantly having their hair dressed. When he is arranging the hair, he observes the way in which certain hairs grow, their shading, and other points, and these observations he stores away to incorporate into the supplementary piece. Two ideas of his are especially good, that of mingling some of a person's own hair with the false, and that of adjusting a switch into some independent adornment as a psyche-knot, a French twist, or an English bun. These false pieces are moderate in price. For dressing the hair 75 cents is charged.

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Against its background leaf, carefully wired, with every self-conscious leaf pointing in a separate direction, the white gardenia surveys the world with truly English complacency

BUTTON- HOLING THE LONDONER

THE English fashion of carrying or wearing amusing Victorian bouquets never flags, and posies are perennial in London flower shops. One comes to look involuntarily for them among the statelier lilies and roses and masses of heather in the windows, and just before luncheon or tea, each posy knows some strawberry-skinned English girl is sure to drop in and sail off with it, tucked in her coat.

For fear these old-fashioned prim darlings may feel gauche and wallflower among the lissom Madonnas and Killarneys, graceful as ballroom queens, for fear they'll be lonely, the posies have for company the bachelors' buttonholes. The bachelors' buttonholes and the posies are old pals. They hold up society together. Just as an English girl can't come out without her posy, the well-dressed Londoner can't get along without his coat flower. This applies to just ordinary, agreeable-looking men, not necessarily Nuts or Bloods or Corinthians; the gray-tweed, clean-skinned, good-form English gentlemen chooses his coat flower as judiciously as his cravat, for one must be quite as fresh and correct as the other.

Neither posies nor buttonholes are half as simple as they have the name of being. A real buttonhole has its background leaf carefully wired, and every tiny spray and petal is made to assume the trim, tailor-made, military carriage that is in keeping with the costume of the wearer. Carnations are favorites for men's wear—women's, too, as the mammoth new varieties look so extremely smart on a severe *tailleur*.

"FOR LORDS AND LADIES, SIR"

The time and flowers consumed in making these artless trifles—"Bouquets and buttonholes for lords and ladies, sir,"—are amazing. For the posy, particularly, ever so many flowers are pulled apart to get just the right touches

of color or petal-fringes; the wire requires a special *coup de main*, and the color scheme requires an artist's eye. Nevertheless, the fashion continues to bear the cachet of guilelessness; one's silver-haired, early Victorian aunt will assert that the innocent dears are the only ornaments a modest young girl should wear, and whatever the legend amounts to, it is true, somehow, that a debutante holding a prim bouquet of forget-me-nots, a rosebud, a ring of daisy petals, and another ring of rose leaves, is twice as demure as the same muslin-gowned maid—even if she still keeps her eyes down—with an armful of roses or a cartwheel of violets.



No lords or ladies go without a prim Victorian posy, or a quaint "tussie mussie"

PAINTING ON FLOWER PETALS

The posy-artist chooses her colors like a real painter who works with palettes and tubes. The trick requires clever fingers, a nice feeling for tone, and, if one has originality, the use of it. Pastel-tinted flowers make the prettiest posies, though bouquets of vivid flowers are delightful if well harmonized. The conventional posy pattern calls for a central motif and circles of color framed by leaves.

It is in the use of varicolored petals that posy-making becomes an art. The combinations may be as fantastic as one likes; particularly this autumn, with war affecting every fashion. One sees most amusing bouquets in which every hue of heather, Michaelmas daisy, aster colorings, and the brilliant ivy play a loyal part. There are frankly futurist posies, impressionist posies, and unending, fragrant variations on the quaint "tussie mussies" of Tudor times. A "tussie mussie"—one doesn't always remember, perhaps—is old English for "a little bouquet of sweet smelling flowers." Here, mignonette, stock, wall-flowers, roses, and violets are the material.

The posies and buttonholes in the illustrations were photographed for Vogue through the courtesy of Goodyear, Court Florist, London.



The proof of the pleasing is in the using, and in spite of their reputation as assiduous attendants at funerals, tuberoses are worn every day by many a hale, hard-riding Piccadillian, and not only Nuts or Bloods or Corinthians go buttonholed, but every separate posy,—the carnation, the military scarlet geranium and the "Allies posy" (red, white, and blue petals) has its clientele



How Old Do You Look?—Stop, Think

If you look older than you are, it is because you are treating yourself badly—neglect—is the word. If you look as old as you are, still you are unjust to yourself.

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6. When ordering garments, be sure to state size; and to give your preferences as to style, color, and material. Please name your second choice when possible.
7. Please write your name and address very legibly – and the forethought of those who write on but one side of the paper is appreciated very much. A stamped envelope should be enclosed when reply is desired.

This number of Vogue is largely devoted to Southern fashions and travel and to motor interests,—cars and livery and new roads to travel. The forthcoming early spring fashion numbers (see page 90) with their invaluable forecasts of the new mode, will enable you to purchase through Vogue the very newest gowns, hats, wraps, and accessories as they appear in the Fifth Avenue shops. All shopping letters should be sent to the Vogue Shopping Service, 443 Fourth Avenue, New York City.

Look for this cover — the January number of

VANITY FAIR



*January 1913
Price 25 cents*

LEAVES FROM THE DIARY OF A GIRL
OF EIGHTEEN

Rhinebeck, Sunday, Oct. 25, 1914, 3 P. M.

WHY am I so unhappy? So wretched? So miserable? Papa and Mama say it is because I am lonely without Mademoiselle, my governess. This shows how little they know of my inner, or spiritual life. They do not know that Mr. Codman is pressing me for my answer—and that the decision is killing me. I keep looking out at the steel gray waters of the Hudson and wishing that I might be one of the gulls that circle over the troubled surface of the river.

We are staying in Rhinebeck until after Thanksgiving. Mama has filled the house with a dozen of my friends for Sunday. The men all belong to the same type,—even Mr. Codman. They talk football incessantly; they make many bets at golf; they are forever dancing, and turning on the most senseless records. They all tease Pom-Pom, my poodle. Mr. Codman is the captain of last year's Harvard eleven. Papa likes him. Mama does not.

Next week the same crowd are coming here again. The same agonies of bread-throwing; the same practical jokes with the beds; and the same idiotic comparisons of Yale and Princeton. Mama has asked the Marchese Scudosolo to spend next Sunday with us. She is greatly excited about it. He is in America with letters to Mama from friends of his, and hers, in Rome. I wonder what he will think of our collection of half backs? He is very poor, they say, but he has a seven barbed crown on his visiting cards.

THE men have all gone back to New York. Sometimes I think that American men have no perceptions; no subtleties of intuition. The Marchese Scudosolo has written Mama one of the most beautiful letters I have ever read. He is coming here on Saturday. He writes English exquisitely. His note-paper bears the seven pronged crown, just as his cards do. His paper has a subtle odour of sandalwood, my favorite perfume. He uses violet ink. Mr. Codman has also accepted for next Sunday. I am still very miserable and perplexed. Life has little in store for me.

THE Marchese has arrived! I wanted to meet him at the station, but I was afraid the girls might think I had gone to meet Mr. Codman, who was on the same train. The Marchese brought me some beautiful chrysanthemums. He is the most interesting man I have ever known. His name is Rinaldo. He is pale—almost sallow; with a fascinating scar on his cheek. He is very slight, and very tall. He wears a gun-metal bracelet with the word "Mizpah" on it—in diamonds. He recites Verlaine, and smells deliciously of sandalwood. His valet carried three dressing bags—all with crowns on them. Mr. Codman, as he got off the train, looked very healthy—as usual. The Marchese sat between Mama and me at dinner. Oh, *why* aren't American men like that? Such

manners! Such knowledge of the world! Such humor! He knows, literally, everything. For instance, Mama spoke of opera in Milan, and he told us exactly how Ermanno Wolf-Ferrari had regenerated the opera of comedy

by his earning capacity—in dollars. He even said, openly—before Mama and me—that he did not want to buy a titled son-in-law! He was cruel enough to add that he dreaded "not so much the initial purchase price, as the \$20,000 a year for upkeep, and the subsequent loss due to depreciation," whatever that may mean. He had to admit, though, that Rinaldo is extremely well informed. To-day, after luncheon, we were all discussing Pom-Pom, and Rinaldo seemed to know more about poodles than any of us. It was simply wonderful. And later on while we were motoring through Staatsburg, Papa was speaking of the new 1915 models of American motor cars and Rinaldo knew even more about them than Papa did. Rinaldo took the night train to New York but Mama is so charmed by him that she has asked him again for next Sunday. He has accepted! My heart is full of a fresh tumult.



"My heart is in a tumult! My soul has at last been awakened"

Drawn by Reginald Birch

and manners in Italy. After dinner Papa began abusing our theatre, but Rinaldo—I mean the Marchese—stood up for it and pointed out the number of young dramatists—like Mr. Knoblauch, Mr. Sheldon, Mr. Reizenstein, and Mr. Megrue—who were doing so much for our stage. He also pointed out to us, in the most absorbing way, the great defects of French character and how the war would tend to remove and cure them. He criticized, admirably, the new books of five of our contemporary novelists, and was quite at home with the work of all of our popular American humorists, sculptors and actors. There was nothing he did not know. He affects me strangely. I am writing this before going to bed. The Marchese's chrysanthemums are beside me. A new interest has come into my life. I have met a man of cultivation, humor, and good taste. My intellect is aroused! My heart is in a tumult. My soul has at last been awakened!

I WOULD not be as narrow as Papa for anything. His soul simply *cannot* climb above pressed steel and the price of pig iron. Solely because Rinaldo is poor he thinks that he must be worthless. He reckons a man's worth only

A LAS, my idol has been demolished, ruthlessly, and before my very eyes. I am indeed the unhappiest of girls. When Mr. Codman left this morning, for town, he sent me a note—and a magazine—by Celeste, my maid. Here is the note: "Do you happen to remember what your Marquis said about poodles, and motor cars? Here is the November number of a magazine called 'Vanity Fair,' which I brought up here and lent to Rinaldo—he of the black bracelet and the highly polished nails. Read the pages I have marked and you will get his number!"

"How about Cambridge—next Saturday?" I then read the marked pages with a pang. In them, word for word, were the remarks which Rinaldo had made to us à propos of football, poodles and motors. I continued reading the magazine in an agony of suspense. One by one I came upon all the criticism and learning which I had heard from Rinaldo's lips. There was W. J. Henderson's exposition of Wolf-Ferrari's place among modern Italian composers; and there were the facts about Reizenstein and Megrue and the rest of our younger dramatists; and there was Emile Faguet's essay on the defects of French character! The Marchese had also cribbed all of Vanity Fair's criticisms of our contemporary novelists, humorists, sculptors and actors . . . My idol lies shattered in pieces around me. I shall write at once and explain my disappointment to Papa.

I HAVE written to Papa. I suspect that he will be glad to hear anything in disparagement of the Marchese. Mr. Codman, too, will not be displeased. He is jealous of Rinaldo. He kept saying that he "had his number," whatever that means.

I HAVE just received this wire from Papa: "I send you all my love. Codman, you, and I, going Harvard-Princeton game Saturday. Spend Sunday in Boston with Codman's parents. Let Mother entertain the Dago. Delighted you saved me all that money. Rinaldo would have cost me twenty thousand a year while I find I can subscribe to Vanity Fair for three dollars."

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NOBLESSE OBLIGE

THE needs of the overcrowded poor in America and of the scattered and suffering Belgians in Europe are the occupations of two organizations which are doing much efficient work at the moment,—the Charity Organization Society, and a group of people whose aim is to aid the Belgians by reviving the lace-making industry and providing a market for the product in this country.

A CHARITY AT HOME

A MOST interesting form of the effort to remedy undesirable conditions is that known as neighborhood work. This work is an efficient means of relieving distress and improving local conditions, and it also stimulates and fosters an element sadly lacking in the life of large cities,—that of neighborliness. People whose only relation would otherwise be that of dwelling in contiguous city blocks are encouraged to work together to solve local problems, to discuss municipal affairs, to provide wholesome amusement for young people, or to aid the unfortunate. All classes, the rich who live in the more exclusive sections, the well-to-do middle class, and the tenement dwellers, are thus brought together in the only way that they would be likely to meet.

It is for this reason that a prominent association, the Charity Organization Society, adopts this method for a great part of its work. Their plan of district work brings together the local school teachers, business men, physicians, social workers, ministers, and other capable and interested residents of the neighborhood, both rich and poor, to the number of twelve or fifteen. The local secretary of the society, who is in charge of the district work, knows the needs of the neighborhood and asks advice and help from this representative group. Family problems come up, perhaps centering around a mother who must go to a hospital for treatment or a father who needs care in a tuberculosis sanatorium, and the question arises as to who shall look after the home and the children in the one case, and in the other how the family shall be supplied with necessities during the long convalescence of the father. Other questions, many and varied, arise, and the varied experience of the members of the committee proves a great aid in solving them.

NOT BREAD ALONE

These neighborhood groups, of which the district committees of the Charity Organization Society form the center, do not confine their efforts to relief work merely in the sense of providing the living necessities for the poor. They seek also to improve neighborhood conditions in such a way as to increase the comfort and the health and hence the earning capacity of those who live in it. A recent example of neighborhood activity was in regard to the playground in the Yorkville district. The poor children in this region had for two years used a little plot of ground in East 67th Street as a playground, and it had become a favorite recreation spot in a section where playgrounds are few. Then the Board of Education, which owned the plot, decided to erect a warehouse on the site. The district committee started an immediate protest; newspaper articles were written, petitions with many signatures were presented, and interviews were held with the Board of Education and the Board of Estimate. The result was that another site for the proposed building was selected, and the play place was saved for the children.

As poverty follows congestion, the society tries to prevent the erection of closely crowded tenements, as well as to relieve the conditions which exist where such tenements have already been

erected. In the Bronx a special group known as the Tenement House Committee of the society works with a local committee drawn from the neighborhood, which engages the services of four paid workers and fifty volunteers. There are also twelve committees in Manhattan, all of which work to solve neighborhood questions as well as to meet individual needs. The reports show a large and increasing amount of personal service given by employers in cooperation with the society and indicate that business men in increasing numbers are showing themselves to be friends, in the most comprehensive sense of the word, to those who work for them.

The Charity Organization Society thus works by an efficient method to improve conditions and merits the support of the municipality, which so fundamentally benefits by its intelligent efforts. This society, which justifies its existence by relieving a large amount of human suffering, needs money and personal service from people of all neighborhoods. Information in regard to the details of relief work may be had from Mr. Frank Persons, Director of the Charity Organization Society.

THE BELGIAN LACE INDUSTRY

AN inspiring and permanently helpful suggestion for the aid of the Belgians has been sent out by Mrs. Anneta Pascal. It is urged that the Rockefeller Foundation, or some other powerful organization, provide the Belgian women with facilities for working at the art for which they are famous all over the world—that of lace-making. Not only will bobbins and thread in great quantities be needed, but arrangements must be made with the countries which are caring for the refugees to distribute the implements of the trade and to prepare the finished product for market on this side. When the first installment of the lace reaches this country it is suggested that the sale of it be conducted in church houses throughout the United States. The lace will, of course, be admitted free of duty, and if the sales are conducted on church property and members of the congregations do the selling, there will be no expenses incurred.

Only inexpensive patterns will be made at the start; the insertions and edgings will probably be in five or six patterns only and will be such as can be sold for 25 cents a yard. Such lace is beautiful, durable and useful, and the purchaser will also have the pleasure of helping to revive an old and lovely art, which will afford a livelihood for many thousand Belgian women of all ages. Thus while unfortunate Belgium continues to be the cock-pit of Europe, one of her important industries will be revived by the international cooperation of those who realize that feeding and clothing the despoiled Belgians, however adequately that may be done, is not enough. Their country, as the world knows, has been devastated and the people have become homeless and without support,—an intolerable situation for a self-respecting, energetic, industrious people like the Belgians.

IN THE NATURE OF A PLEA

In this lace-making there is an opportunity to bring distraction to the tortured minds of the mothers and the wives, as well as to the younger women. The opportunity to work at their industry will inspire them with hope and ambition and relieve them of the terrible apprehension with which they must face the future. On the financial side, there is no doubt that immense quantities of moderately priced, hand-made Belgian lace could be sold here, if properly marketed, at any time, and more especially during this war when the stock of laces from other countries is so much diminished.



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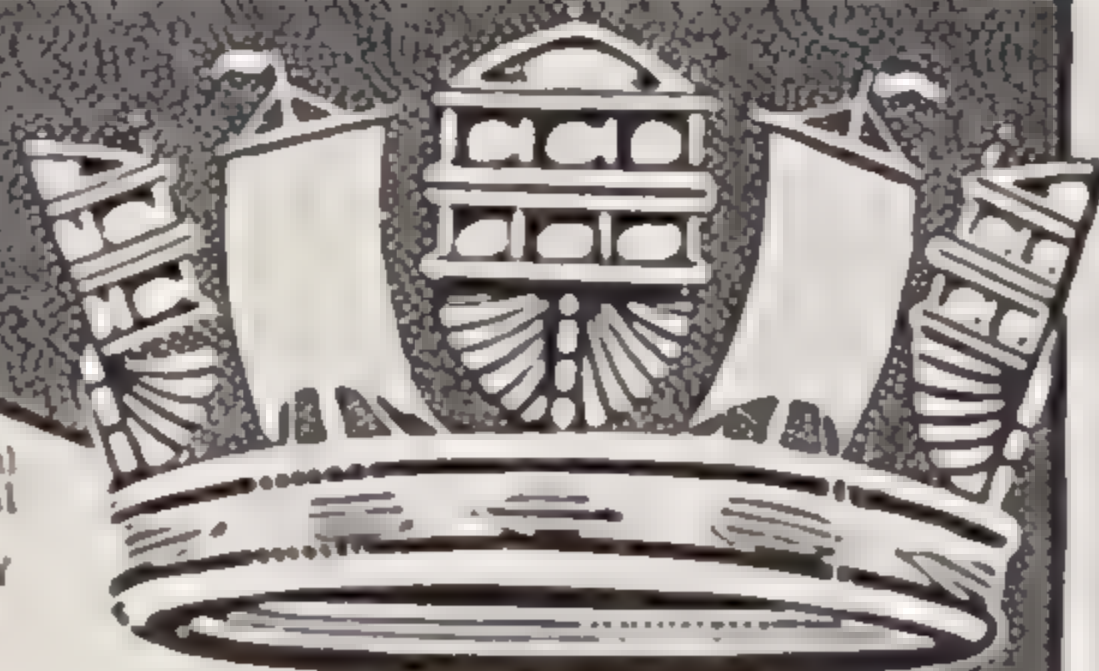
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2776-77. Two-piece afternoon gown in printed Cheney Silk. Motifs of ivory satin embroidered in the different colors appearing in the silk, with just a touch of bronze thread. Buttons and loops of bronze braid. Vest of ivory satin, collar lined with ivory satin; neck line finished with flesh-colored tulle. The pattern comes in four sizes, 34 to 40 inches bust.

Entire costume requires 8 yards of 23-inch or 3 1/4 yards of 45-inch printed Cheney Silks. Pattern, 50 cents for waist or skirt, \$1.00 for full costume.

2795-96. Two-piece afternoon gown in "Shower-Proof" Foulard. Motifs embroidered in shades of deep rose, blue and silver threads; girdle of plain blue material; buttons of dull silver rimmed in blue; tie of blue velvet ribbon. The pattern comes in sizes 34 to 40 inches bust.

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2795-96



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The broad handling and keen characterization of Robert Henri are more than ever in evidence in his paintings at the Macbeth Gallery of Indian and other Mexican and western types

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R

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(Continued from page 37)

through the glory of Rembrandt's finest and most characteristic period, when he painted such works as the "Bathsheba" and "Old Woman Cutting Her Nails," and even on to the saddening "Pilate Washing His Hands," which shows so unmistakably the old age and lessening power of the artist.

Most famous of all the Rembrandts in this collection is the "Old Woman Cutting Her Nails," a masterpiece of the finest period of Rembrandt's art. It is not alone by the masterly handling of light and the superb rendering of the old face and hands and of the richly colored draperies that this canvas merits so high a place. It is because the artist has used all his marvelous technical skill to embody a depth of human feeling and an understanding of the dignity and the pathos of old age which is unusual even in the work of Rembrandt, who may fairly be called the most human of all painters.

An exceptional good fortune was the acquisition of the "Young Girl Asleep," one of the exquisite interiors of Jan Vermeer of Delft. Less than forty paintings by this greatest of the Dutch "Little Masters" are known to exist at present, and only eight of these have reached America. Two of the eight have been for some years on exhibition at the Museum, loaned by the late J. Pierpont Morgan, but the Altman Vermeer, which is shown on page 37, is the first to become a permanent possession.

GREATEST OF THE "LITTLE MASTERS"

In striking contrast to Rembrandt's method of emphasizing the composition of his canvas by the concentration of the light on the principal persons, leaving the rest of the canvas in a sort of luminous darkness, Vermeer paints a cool, diffused light which falls with equal radiance on all objects from the figure to the apples on the table or the tiles on the floor of an adjoining room. Despite this attention to detail, the handling remains always broad and simple and the presentation of the very atmosphere of the Dutch interior is unmarred by over-insistence on any object. No artist has ever surpassed Vermeer in the beauty of smooth, lustrous surface which he attains without any loss of freshness or sense of effort in the work.

Among the greatest of the many Dutch painters who delighted in portraying the tranquil charm of their beloved country was Jacob van Ruisdael, and the "Wheat-fields," by which he is represented in the Altman collection, is a joy to the eye. Dutch skies are seldom clear, and Ruis-

dael has chosen here an enchanting sky between sun and rain, with clouds hanging low over the land and fitful sunlight touching the far-stretching fields of grain to a beautiful green, and leading the eye to the bit of the sea visible in the distance.

CALENDAR OF EXHIBITIONS

NEW YORK

Barnard Museum of Sculpture. Fort Washington Avenue near 181st Street. Exhibition of antique sculpture collected by George Gray Barnard, in a building especially designed for the purpose. Open about December 20 for permanent exhibition. Admission fee for the time being for the benefit of wives and children of French sculptors.

Egyptian Art Gallery. Opening exhibition of Egyptian antiquities from the collection of Robert de Rustafjaell, F.R.G.S.

Fine Arts Building. Annual Winter Exhibition of the National Academy of Design, from December 19 to January 17.

Annual exhibition of the Architectural League, from February 7 to 27.

Herter Galleries. Persian lacquers, faience, and textiles from Teheran, Persia, from December 10 to January 15.

Knoedler Galleries. Loan exhibition of paintings by Goya and El Greco, from about January 6 for two weeks.

MacDowell Club. Bimonthly exhibitions of the work of American artists, beginning the first and the fifteenth of each month.

Metropolitan Museum of Art. Paintings and art objects of the Benjamin Altman collection, opened on November 18 for permanent exhibition.

Montross Gallery. Paintings by Bryson Burroughs, from January 2 to 16.

Municipal Art Gallery. Fourth annual exhibition of painting, sculpture, and craft work, by the German Association for culture, until January 16.

New York Public Library. Stuart Gallery: etchings, dry-points, aquatints, and lithographs by Félix Bracquemond. Print Gallery: etchings by Peter Moran. Room 321: etchings by seventeenth century artists. Room 316: etchings by Jean Francois Millet, for an indefinite period.

PHILADELPHIA

Pennsylvania Academy of Fine Arts. Annual exhibition of contemporary American painting and sculpture, from February 7 to March 28.

Photo-Secession Gallery. Paintings and drawings by Picasso and Braque, until January 15.

SAN FRANCISCO

Panama-Pacific Exposition. Exhibition of contemporary art, foreign and American, from February 20 to December 4.

WASHINGTON

Corcoran Gallery. Fifth biennial exhibition of works of American artists, from December 15 to January 24.

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(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

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(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper only.

ADDRESSING ROYALTY

Ques.—Will you please tell me how to address persons of title? The subject seems to be an intricate one.

Ans.—The form of address of people of title depends entirely on the caste or class of the person speaking. In this country, any one who is generally included in the social circle of titled persons uses one well-defined set of forms of address, while tradespeople and others of the lower classes use an entirely different set. For instance, one who is personally acquainted with the Duke of Manchester, now living in New York, would address him as "Duke," while a tradesman would say, "Your Grace." An English duchess is addressed by people in her station of life as "Duchess"; and an English marquis, an English earl, and an English baron is addressed colloquially as "Lord A," "Lord B," or "Lord C." An English marchioness, countess, viscountess, or baroness is, therefore, addressed as "Lady A," "Lady B," or "Lady C." The lower classes would say "My Lord" and "Your Ladyship" in speaking to persons who bear these titles.

In strictly official or business intercourse, an earl, a viscount, a baron, or a younger son of a duke, should be addressed as "My Lord." Colloquially the eldest son of a duke is called "Lord A," and the lower classes address him as "Your Lordship." The wife of an eldest son of a duke is addressed as "Lady A." Younger sons of a duke are addressed as "Lord John E" or "Lord Charles E," or, if one knows them quite well, they are addressed as "Lord John" or "Lord Charles." In the same manner their wives are spoken to as "Lady John E" or "Lady Charles E"; their intimates call them "Lady John" and "Lady Charles."

The daughters of a duke are usually called "Lady Mary A" and "Lady Elizabeth E"; their intimates call them "Lady Mary" and "Lady Elizabeth." This same form of address is proper in addressing the daughters of earls and all women of their station. When it comes to the younger sons of earls, and the eld-

est and younger sons of viscounts and barons, there is a decided change in the form of address. These persons bear the courtesy title of "Honorable." The names of daughters of viscounts and barons also bear this prefix. The title "Honorable" should not be used colloquially under any circumstances. The Honorable Mr. or Mrs. B., or the Honorable Miss B. should be addressed merely as Mr., Mrs., or Miss B. Just here comes the discussion of a much mooted question, one which has puzzled many people on this side of the Atlantic. Although a woman without previous title—say an American marrying an "Honorable"—takes the courtesy title of her husband when she marries, it is never considered the best form for her to use it. Some women do, however, and some do not; there is no absolute rule.

IN LONDON DO AS LONDON DOES

In London society, one says "the Honorable Alfred Anson and Mrs. Anson"; in America we are allowed to say "the Honorable Mr. and Mrs. Anson," although it is not strictly good form. Colloquially baronets should be addressed by their full title and first names, such as "Sir John Blank," but one who knows them well may say "Sir John." Their wives are addressed as "Lady Blank," and not, "Lady John Blank," as that would give them the rank of the wife of the younger son of a duke. The wives of knights should be addressed as "Lady E" or "Lady C."

There is some variation in foreign titles. A prince or princess should be addressed by his or her full title, as "Prince Munich" or "Princess Munich," by persons in the same station of life; persons intimate with them usually address them merely as "Prince" or "Princess." If the prince is a younger son, his first name is generally used, as "Prince Henry." The same applies to the unmarried daughters of princes.

A French duke should be addressed by his surname with the addition of monsieur; thus, "Monsieur de Richelieu," and his wife, "Madame de Richelieu." "Monsieur le Duc" and "Madame la Duchesse" are used by the lower classes and tradespeople. All the other French titles follow the same rule. The unmarried daughters of the French nobility are addressed simply as "Mademoiselle."

TITLES "MADE IN GERMANY"

In German titles the distinction "von" before the surname is seldom used colloquially. Thus, Count von Bernstorff should be addressed colloquially as "Count Bernstorff" and not as "Monsieur le Comte." Foreign ladies of rank, German or Russian, should be addressed by their title and surname, and not by their title only, and the prefix "von" should be omitted. However, the French or Italian "de la" or "de" should never be omitted.

One may say "Your Grace" to an archbishop, and "Your Eminence" to a cardinal. In England, a bishop is addressed colloquially as "My Lord," or "Bishop of A—," or "Bishop." Wives of archbishops or bishops of the Church of England take no title from the ecclesiastical rank of their husbands, and neither, of course, do wives of military men have a title.

A king should be addressed colloquially as "Sir." This includes all the principal sovereigns of Europe. Queen Mary, Queen Alexandra, and other queens are addressed as "Ma'am," and the princesses of the blood royal, as well as other great ladies of similar rank, have the same distinction. Foreign and serene highnesses are addressed as "Princesses." The Prince of Wales and princes of the royal blood are addressed as "Sir."

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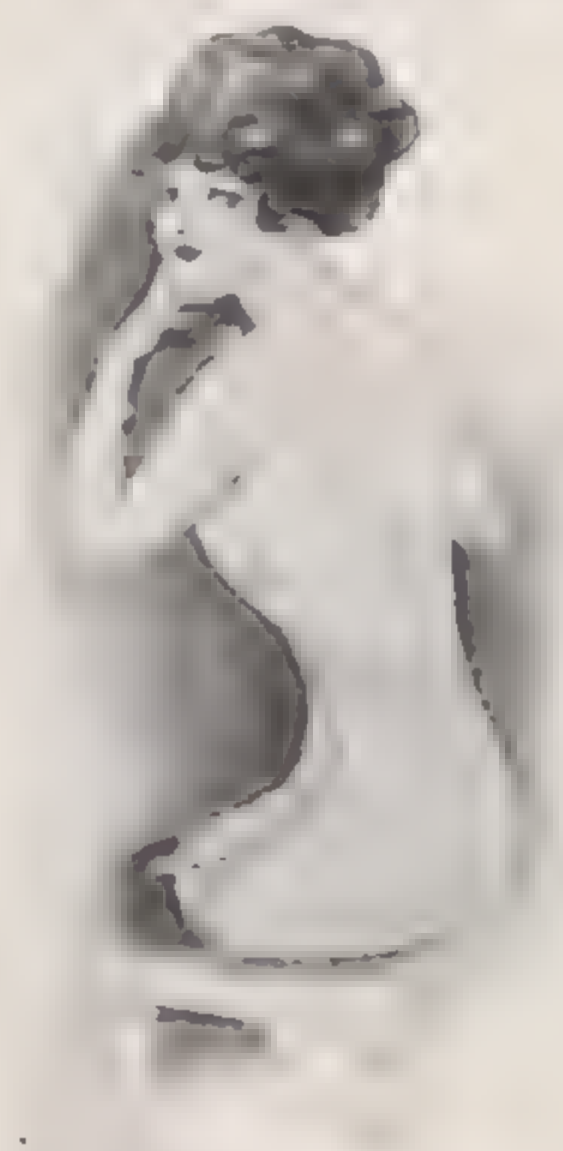
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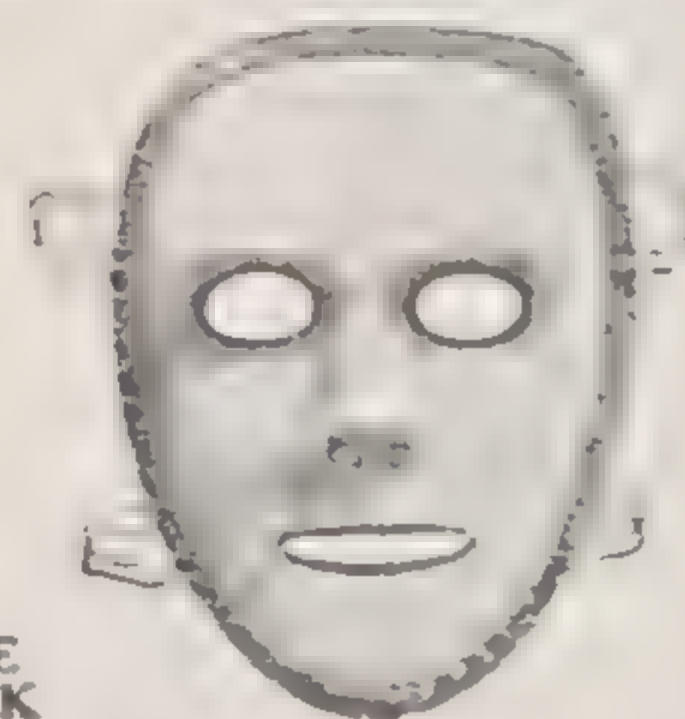


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FEW items make greater inroads into an allowance than do shoes, for cheap shoes are poor things, and good ones cost a great deal.

Quite a good deal can be saved, however, by eliminating high shoes either for morning or afternoon wear and using gaiters with walking slippers or ties instead. Thus the same kind of shoes answer for both summer and winter wear. The gaiters should be made to order if possible, as the extra dollar or two that this costs is worth while because of the better fit and better wearing qualities of made-to-order models. Especially important is the very high cut, which can be secured only in made-to-order gaiters; they should reach almost half-way to the knee. Thus if gaiters are worn, only one purchase of shoes is necessary for day-time footwear.

One or two pairs of slippers will equip one nicely for evening. Once in so often, a fashionable fad makes for economy, and now many smart women are wearing with their evening gowns satin slippers that are quite unadorned. There is not a vestige of buckle or bow, just a plain vamp. A well-turned instep in a fine silk stocking shows to advantage in this severe style of slipper, and certainly the absence of trimming means economy, though the fact that this was not its object, makes it smart.

Velvet slippers, which may always be picked up at the sample shoe shops, are also especially smart now with evening gowns. They are much used in some bright tint to contrast with the color of the frock. The stockings, on the contrary, are always in pale neutral shades such as tan, gray, or cream colored silk.

A lovely and inexpensive trimming for slippers to be worn with a tea-gown or negligée is a line of tiny silk rosebuds to edge the top. This trimming is made from shaded silk ribbon in a narrow width that costs from 68 to 75 cents a yard. Tiny rosebuds alternate with green leaves; the flowers may be bought ready made either in very pale pink or in a rose color. One woman of excellent taste has a tea-gown in dull old-blue satin with satin slippers to match trimmed around the tops with old-pink roses. The costume is finished with a big rose, also in dull tones, that holds the chiffon coat together at the bust. A pink tea-gown may be worn effectively with silver slippers outlined in pink roses, and a pretty ribbed pink negligée may have slippers of the same material decorated with a vine of roses. It is easy to find a pair of slippers for two or three dollars at one of the sample shoe shops, which with this trimming added is exquisitely dainty.

FOLLOWING THE FOX IN IRELAND

(Continued from page 40)

Guards, whose name appeared in one of the earliest lists of the great roll of honor.

One of the best grass countries in Ireland is Kilkenny, and the Kilkenny Hunt boasts some of the keenest of sports-women. Captain Ian Bullough, master of the Muskerry Foxhounds of County Cork, is, like many M.F.H.'s in Ireland, an Englishman. About three years ago he married the charming Miss Lily Elsie, of "Merry Widow" fame; she has developed a great taste for horses and hounds since her marriage, and hunts regularly with her husband's pack. Captain Bullough is at present serving his country.

Editor's Note.—As far as possible, the American woman's hunting costume is made like the Englishwoman's. In fact, the majority of well-dressed Americans, both men and women, have their riding clothes made by the best London tailors and boot-makers, who send their representatives over once or twice a year to take orders.

Two or three buttons on the sleeve as in the photographs at the top of page 40 are purely a matter of taste. Veils like the one shown in the photograph at the upper right of page 40 are made of the heaviest mesh veiling procurable, and are worn to help protect the face when jumping hedges. In many parts of England, the hedges are untrimmed and grow to such a height that the horse is obliged to jump through them, while the rider must duck her head to avoid the snapping branches. Needless to say, veils are not needed and are never worn in this country.

The long-lashed crop shown in both the upper photographs on page 40 is of correct hunting crop, but it should never be used for road riding. The lash is carried looped in the hand. The hook handle is very necessary in England to unlatch gates; even with such a whip a great deal of dexterity is needed, and Americans are at first quite awkward in opening gates.

In the left-hand photograph at the top of page 40 is shown, just below the coat and fastened to the saddle, a combined

flask and sandwich box, while in the right-hand photograph the sandwich box is probably hidden by the coat, and the flask is fastened to the front of the saddle. The position of the flask, however, is not to be confused with that of the huntsman's horn shown in the illustration in the middle of page 40. The small white spot in front of the saddle in the upper left photograph is a pair of white woolen gloves to pull over the other gloves in case of cold or wet weather.

The photograph in the middle of the page shows the Master of a pack with one of his whips. Our costume for this same purpose is an exact copy of the English one shown and includes a black velvet cap, white stock, pink coat, white breeches, white gloves, and black boots with tan tops. These tops may be made of almost cream colored leather or of a darker tan; with wear the dark tan darkens to a mahogany color, and in the photograph looks black. To keep the hounds in order a long-lashed crop is necessary.

The one difference in the men's hunting costume in England and this country is that the English dress more formally than do Americans. Just as more cutaway coats and high hats are seen on a fashionable London street than usually appear on Fifth Avenue, so there are more pink coats and high hats in an English hunting field than in an American one. In fact, a pink coat is rarely ever worn here, except by the master and the whips, while cutaway coats are most often worn with derby hats.

In the photograph at the bottom of page 40 the second man from the left is the master. The men at each end, who wear white breeches, wear the tan-topped boots and high hats always imperative with white breeches. The coats in such a case may be either pink or of the regulation black cutaway type.

The man second from the right, who wears dark breeches, wears a dark cutaway coat, which is imperative in such a case. In this case, a derby instead of a high hat would be correct, but not so formal.

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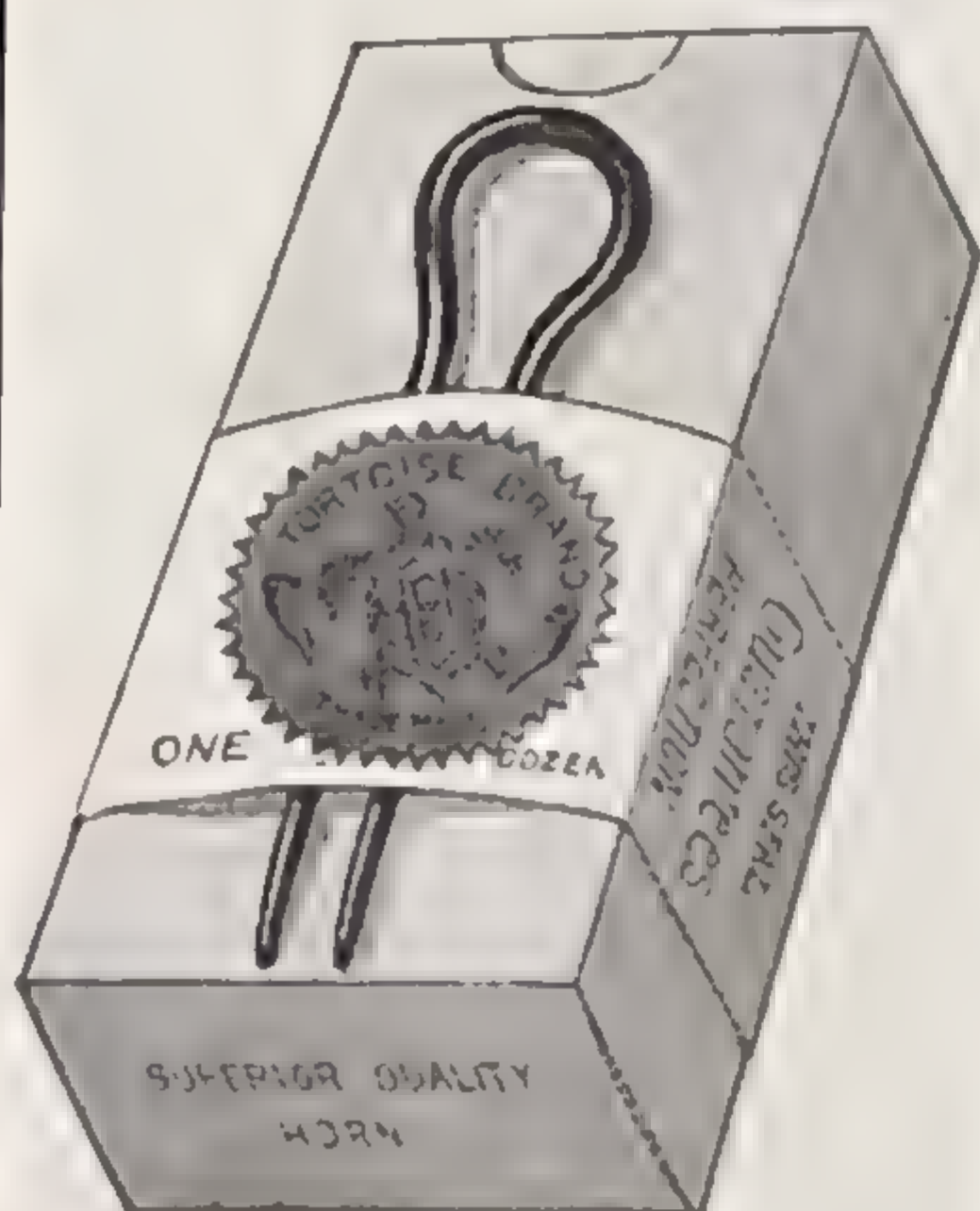
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